VOGUE

DECEMBER

Christmas
with
Glitter

Winter Allure in New Fashions



ADVANCE RETAIL TRADE SUPPLEMENT

opposite page 24

Christmas House Décor

Working Plans for 6 Ideas

"The Silent Men"

Story by Albert Camus

60 CENTS



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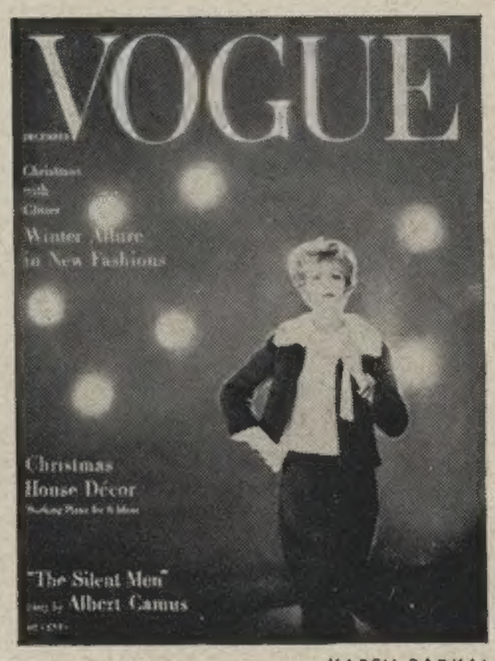
VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British

I. S. V.-PATCÉVITCH Publisher

DECEMBER, 1957



KAREN RADKAI

COVER

Winter dinner-theatre look
that couldn't have existed last year:
it's made of this season's
fabric discovery, soufflé mohair
and wool. With its white mink collar,
white silk brocade blouse
and jacket lining, it's a fresh
beguilement—and identifiably Mainbocher.
This, made to order. Earrings,
and the diamond, ruby, and sapphire
barber-pole bracelets, from S. G. Barnett.

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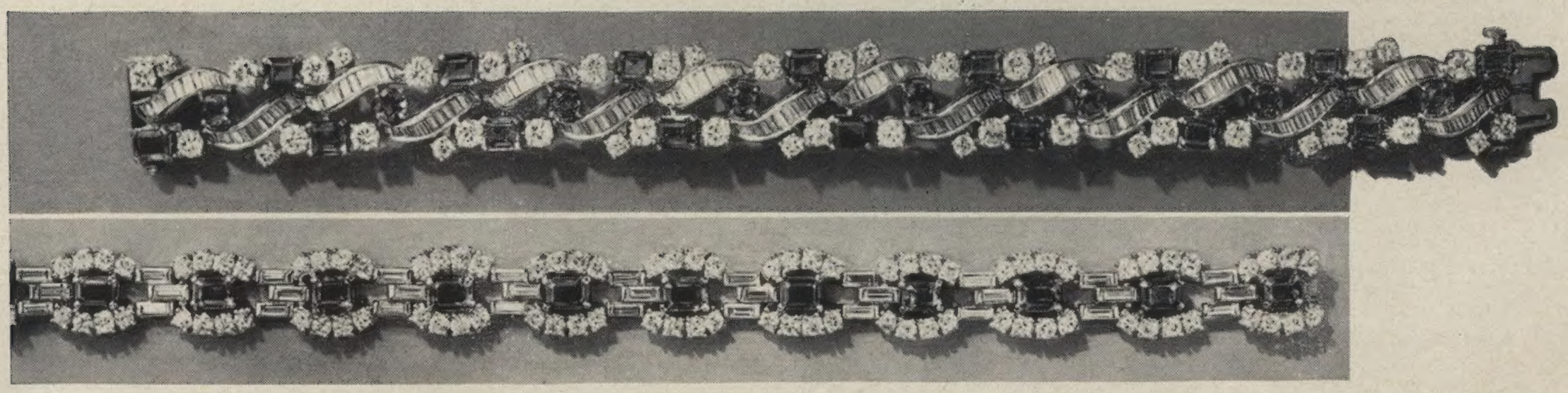
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for your gift of lovelier
lips and fingertips
– and Season's Greetings

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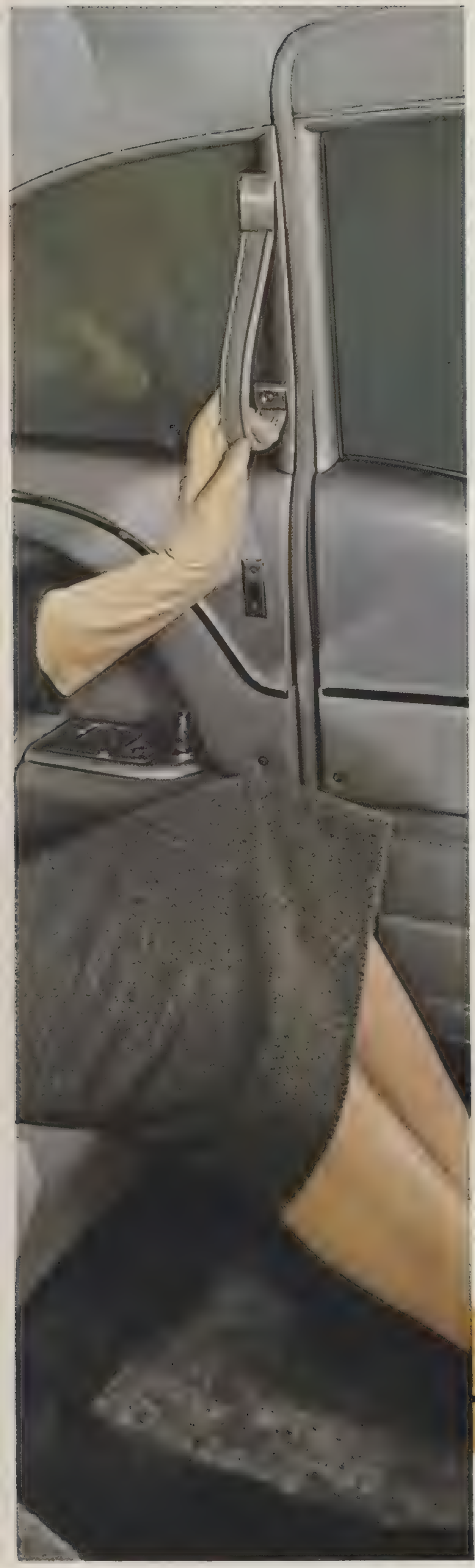
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Color by VANITY FAIR is a shade on the magic side,
adding the fantasy of Apricot Cloud to lingerie fashion. Nylon tricot Harem gown, $29.95.

Photo by Mark Shaw

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DECEMBER TRADE EDITION **VOGUE**

DECEMBER PRESENT DIRECTORY

100 PRESENTS FOR THE LAST-MINUTE LIST (PAGES 123 TO 129)

VOGUE'S PERFUME-BUYING GUIDE FOR MEN (PAGES 134 TO 137)

PRESENT IDEAS IN CHILDREN'S PARTY CLOTHES (PAGES 140 AND 141)

WINTER ALLURE IN NEW FASHIONS

- *The evening hat . . .*
  a heady mixture of veiling; a glossy eyelash fringe of hat for dinner, theatre (pages 102 to 105)
- *The evening chemise dress . . .*
  new winter allure to wear at the theatre, or at a ball (page 103)
- *The narrow long theatre look . . .*
  ankle-length elegance worn with a leopard jacket (page 104)
- *The dark mink coat . . .*
  in a new gentle silhouette (page 106)
- *The jacketed ball dress . . .*
  an Anna Karenina ball dress with mink-bordered jacket (page 107)
- *The back-dipping ball dress; the evening coat with train . . .*
  in one of the season's great dazzlers: moire (page 121)
- *The new evening sweater . . .*
  the kind that can go out dancing with a long chiffon skirt, or stay home with narrow velvet pants (page 111)
- *The pale-furred suit; white touches . . .*
  fresh arrivals in December wardrobes (on the cover; page 108)
- *Glacé alligator shoes . . .*
  issued under a bright new zing of colour (pages 130 and 131)

NEW RESORT LOOKS

Sun-coloured Dresses . . .
to wear south now, or north later (pages 146 and 147)

Getaway Clothes . . .
1957-1958 fashion news, south or summer, for the woman who's planning a trip (pages 152 through 157)

A New Beach Turban . . .
printed cotton turban, towel wrapped, to a new height (page 149)

New Swimming Suits . . .
a new tank suit lightly skirted; a black elasticized cotton knitted suit like a dancer's work-out suit; a blue-jean tank suit (pages 148 through 151)

YOUNG LOOKS ON THE GOOD-BUYS LIST . . . four fresh fashions to put in a young wardrobe in need of stimulation for the holidays (pages 160 and 161)

FASHIONS IN LIVING: Christmas glitter—present wrapping; house décor.

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VOGUE, DECEMBER, 1957, VOL. 130, NO. 10

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VOGUE SAYS: "A new shift—on the dance floor"
VOGUE SAYS: "Dinner hats are taken for granted"
VOGUE SAYS: "Heady mixture—hat, glitter, assurance"
VOGUE SAYS: "Hat—a glossy eyelash-fringe"
VOGUE SAYS: "This season—the look of slender elegance"
VOGUE SAYS: "Winter dinner-theatre look—slender"
VOGUE SAYS: "New mink beauty—gentle shape"
VOGUE SAYS: "Jacketed ball dress—beguilement"
VOGUE SAYS: "Beautiful women in back-dipping ball dresses"
VOGUE SAYS: "Great evening coats with trains—this season"
VOGUE SAYS: "Every shoe is something of a celebrity"
VOGUE SAYS: "This season—lamé at every other table"
VOGUE SAYS: "Cashmere sweater—dancing or at home"
VOGUE SAYS: "This will be a season of narrow ball dresses"

● Resort looks . . .

VOGUE SAYS: "A sun-coloured season—south"
VOGUE SAYS: "Sun-coloured dresses—garden-fresh"
VOGUE SAYS: "Swimming suits—skirted"
VOGUE SAYS: "Turban topping—important news"
VOGUE SAYS: "Black cotton—fresh cover for a skin-diver"
VOGUE SAYS: "Blue-jean tank suit—new undersea outlook"
VOGUE SAYS: "Getaway clothes—take the Chanel idea south"
VOGUE SAYS: "A dress to add checks to the chemise news"
VOGUE SAYS: "The twin-print idea—delicious scenery"
VOGUE SAYS: "The self-sweatered dress—a fashion-in-living"
VOGUE SAYS: "Knitted over-blouse—going south"
VOGUE SAYS: "Flower-printed knit—news at the resorts"

● Other December arrivals . . .

VOGUE SAYS: "Pale wool dresses—universally becoming"
VOGUE SAYS: "White touches—fresh in December wardrobes"
VOGUE SAYS: "Airy fur, close to the face—a beauty-maker"
VOGUE SAYS: "White up north in December—definitely news"
VOGUE SAYS: "Skirt-and-sweater dressing—becoming"
VOGUE SAYS: "The newest tweed suit—a becoming paleness"
VOGUE SAYS: "The undercoat chemise—pale wool"

● Young good-buys:

VOGUE SAYS: "Effortless sheath—on the good-buys list"
VOGUE SAYS: "Navy-blue coat—over everything"
VOGUE SAYS: "Plaid worsted—a put-over top"
VOGUE SAYS: "A wisp of red crêpe—young charmer"

● A new shoe fashion:

VOGUE SAYS: "The glacé alligators—shoe news on the bright side"
VOGUE SAYS: "The glacé alligators—bright zing of colour"
VOGUE SAYS: "The glacé alligators—special new delight"

● Lingerie:

VOGUE SAYS: "Lingerie fashion—news in revivals"
VOGUE SAYS: "Lingerie news—bias lines"
VOGUE SAYS: "Nightdress—dreaming of a shift"
VOGUE SAYS: "Nightdress—with décolletage"
VOGUE SAYS: "Nightdress news—tied with a sash"

● From VOGUE's present directory . . .

VOGUE SAYS: "A first Christmas dress—with a middy collar"
VOGUE SAYS: "Silver box—studs go here"
VOGUE SAYS: "Present—with the news of fur to its credit"
VOGUE SAYS: "Pearl necklace—for any neckline in fashion"
VOGUE SAYS: "A watch—timely addition to a bracelet"
VOGUE SAYS: "Chiffon skirt—present for a cashmere sweater"
VOGUE SAYS: "Time—for a woman to wear"
VOGUE SAYS: "Antelope slippers—gloves for his feet"

● Beauty . . .

VOGUE SAYS: "Perfume—the perfect present"
VOGUE SAYS: "New beauty cases—to give or take"
VOGUE SAYS: "The masque—best to smooth the skin"
VOGUE SAYS: "This season—pure yellow eye shadow"

● Fashions In Living . . .

VOGUE SAYS: "Greenery and glitter—in the Christmas house"
VOGUE SAYS: "Centrepiece—a glittery miniature tree"
VOGUE SAYS: "A Christmas hammock—for the presents"
VOGUE SAYS: "Buffet table—and something good to eat"

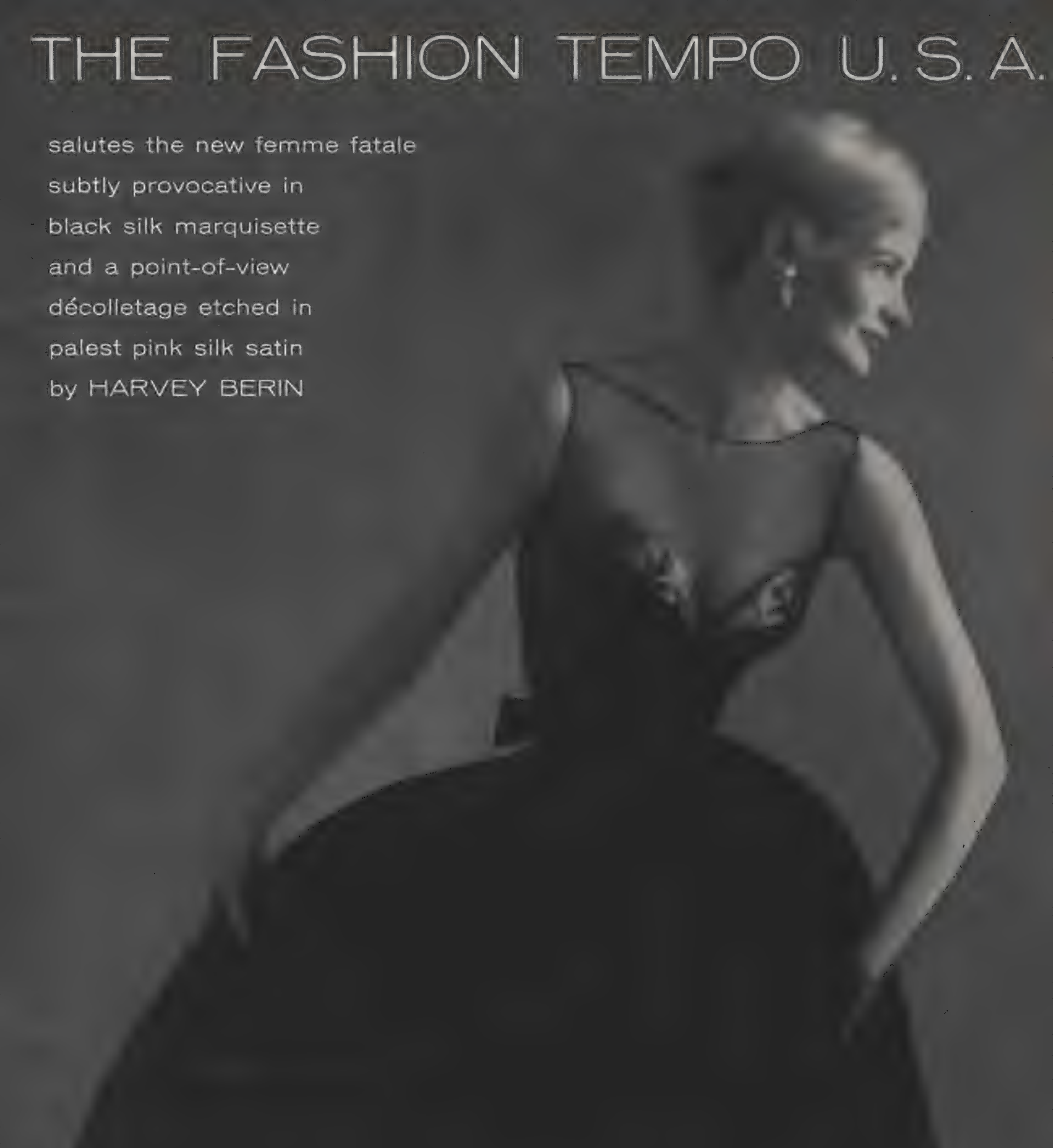
VOGUE's copy ideas and philosophy for these fashion ideas can be used to present merchandise from your own stocks in newspaper advertisements and displays.

QUOTE VOGUE and SELL FASHION

Release date: December 3

THE FASHION TEMPO U.S.A.

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subtly provocative in
black silk marquisette
and a point-of-view
décolletage etched in
palest pink silk satin
by HARVEY BERIN



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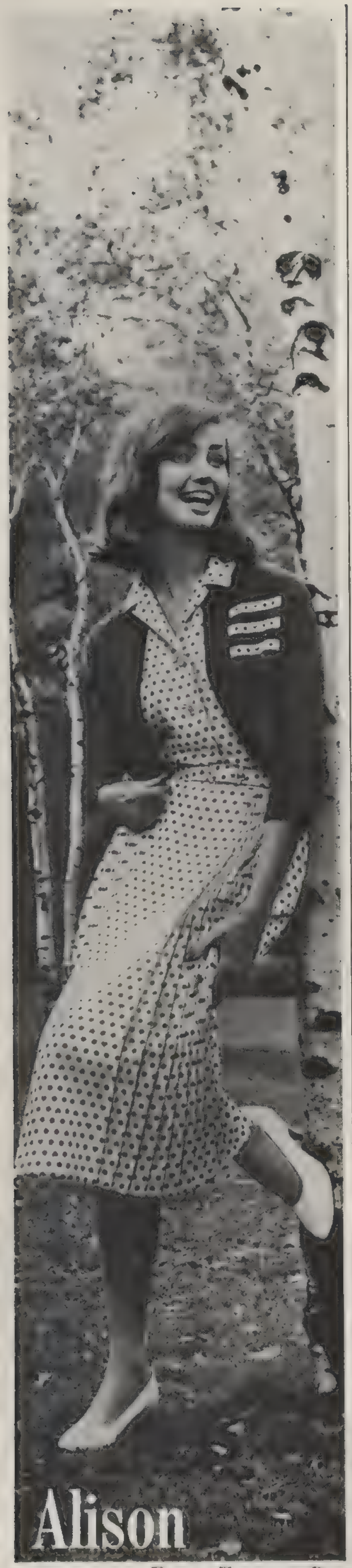
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A Regular Tamasha

BY ROBIN HOWE

For a short while I lived in Bombay in an old-fashioned, wooden two-storied house. In an otherwise overcrowded area we had not only a garden with green lawns and neat little beds of plants, giving, as my upstairs Indian neighbour said, "Green and colour to the eye," but at the very bottom of it was a large brown patch. This, too, belonged to our landlord. We all knew this land must one day, in the course of things, be sold. "But," as my neighbour explained as we walked in the evening around the pale-green lawn, "he wants a fancy price, more than two lakhs. As long as he wants this, we are all right." And he sighed, thankful that the landlord should want so much money (two lakhs equals about $42,000) for a worthless-looking piece of land.

The brown patch of open land meant much to us but more to the people around us who lived in the large blocks of flats, which had blue or green walls and boasted fancy names. Hundreds of people lived in these flats and, across our quiet garden and the brown patch, we could see into the kitchens where white-shirted cooks, always busy, leaned over low kerosene stoves or hung out rather torn clothes from the windows. We were happy that in our large house there were only two families, that is, theoretically. My husband and I lived on the ground floor of the rambling old place and above us lived a Hindu family. How many were in that family I never quite knew—counting the noisy Alsatian dog, perhaps fifteen. And, counting the dancer who lived somewhere on our verandah—because he had lived on the verandah in the days of our predecessor—we were really three. When, for a short time, we took care of a small Scottish terrier, we became four.

My upstairs neighbour and I often walked around the lawn, he imperiously ordering the mali (gardener) to plant this or to chop off that. Before the advent of my neighbour the mali grew his flowers and plants somewhat haphazardly and, in a way, I regretted the change. I used to mix his overblown roses with the funny little flowers he grew in vases, while he, with sincere reverence, adorned my marble figure of the sleeping Buddha with marigolds, offering up a quiet prayer at the same time.

My neighbour was large and imposing, a true Indian banian, or business man, leaving and returning home every day in his large car. After his evening shower, he would come down into the garden, his long dhoti, white and fresh, hanging round his brown legs; his face benign under his round, severely black Gujarati cap, not unlike a smoking cap.

We would talk of this and that and often of the street boys who, every night before the tropical darkness descended like the drop of a curtain, played cricket on the brown patch. We must have looked an incongruous pair, as odd as our dogs, his giant Alsatian and my tiny Scottie. But we both liked to watch the boys at cricket. and we also liked to watch the stream of human traffic which crossed and recrossed our brown patch, using it as a right of way. The human stream was filled with women in bright saris, men in clinging dhotis, school children, and sometimes whole families.

My neighbour, too, liked this life. As he said, "My wife does not go out, and to see humanity moving is good for humanity." Then I realized the large lady above, dressed always in white, who habitually sat and watched, was in purdah. She did not go out. Our brown patch was her only amusement outside her family.

One evening as we sat on our verandah in the enveloping darkness entertaining a young American at dinner and talking of things Indian, we heard singing. "Wailing," said our American with a quiet smile, "that is not singing." But singing it was. For the singing of the East is not the singing of the West.

The next evening the singing came again, mixed with the sound of children's laughter and the screeching voices of women trying to make themselves heard above the din. It was, we discovered, the beginning of a marriage celebration. Every night, for nine nights, the women would gather to sing sad traditional songs, sometimes without accompaniment, sometimes to the rhythm of hand clapping or the beat of a drum.

It was on one of those evenings that I saw coolies at work on the brown patch, small groups of them, their dhotis tucked rather like a baby's diaper around their thin black legs. I wondered why they were clearing the stones away, levelling the surface, and digging holes in the dry earth.

I looked for my neighbour, but this night he did not appear. So I talked with the young cricketers, vigorously arguing with the coolies who were interrupting their game. "It's for a marriage," they explained. "In five days there will be a wedding."

I wished my neighbour had not chosen this night of all nights not to appear. I wanted to know whether the wedding party had taken our brown patch without so much as asking leave of the landlord, for certainly no one had asked permission of us. I knew, too, that for several days there would be plenty of humanity for the watching lady in purdah above, and sleepless nights for us. For a wedding in India is not a wedding without noise.

The ninth evening passed. The singing ceased. We sat as usual on our verandah watching the full moon rise and flood the lawn, causing the scented night-blooming jasmin to shine and changing our dull brown patch into a thing of snowy-white beauty. We remarked on the coming wedding. It would be, we said, "quite a regular tamasha."

Even as we spoke—it was nearly midnight—a large truck drove slowly through the open gate onto the moonlit patch. Almost before it stopped, a dozen or more coolies jumped down and began, in the usual Indian way, to exclaim and cry, their voices penetrating the still night. Quickly they began unloading the truck and dumping vast quantities of material on the ground.

It was nearly two o'clock when the last truck departed, piercing all the windows in the neighbourhood with its blazing headlights. No one complained, for Indians can sleep through any noise, a necessary accomplishment, for they are one of the

(Continued on page 30)

Shoes-Pappagallo

Alison wonderland



Touched with wonder, our spectator or covered sunback in rich Linaria with contrasting markings of hand-fagotted grosgrain. At fine stores or write ♥ Alison, 530 Seventh Avenue, New York 18, N. Y.



This vision of the rose, a slender stem of cultivated Linaria, rose appliqued, with our matching exclusive cashmere cocoon. At fine stores or write ♥ Alison, 530 Seventh Avenue, New York 18, N.Y.

A REGULAR TAMASHA

(Continued from page 28)

noisiest people on the earth.

Wearily, the next morning, I caught sight of the material dumped on the brown patch. It was extraordinary—a monstrous pile, looking for all the world as though a circus had suddenly fled leaving all its props behind. This was going to be some wedding, I realized—a regular tamasha.

That morning I had to go into town. When I returned the brown patch was not to be recognized. At the gate, a pale green and gold kiosk, quasi-Turkish style, with a fluted, pointed roof and a squat spire, had been put up; along the width of the garden was a "wall," also in green and gold, made to look like stone and nearly one foot thick. Above this wall was ornamental lattice work with three "windows" carefully spaced and fitted with gaudy pictures of Indian gods.

An Indian wedding usually means an open house, and many guests and friends of guests arrive uninvited, more than half probably unknown either to the bride or the bridegroom.

By evening, the brown patch had already taken on the appearance of an ancient Oriental city. The green-painted walls, flecked with gold, gleamed in the moonlight. Women, with brass pots perfectly balanced on their heads, gracefully passed through the kiosk gateway, the moon rays glinting on the polished brass and highlighting their purple and red saris, the folds of which were tucked tightly between their legs, in the manner of the peasant women in this part of India.

From across the street, in the green block of flats, came a serenade of modern Indian film music, gay and impudent, yet filled with the haunting quality that is in all Indian music, whether classical or modern. It suited the mood of the gold-and-green wedding city, glowing eerily in the pale light.

Gradually the wedding city assumed film-like proportion, the walls extending the length and breadth of our brown patch, until there was no room for the normal everyday trespassers. They were forced to make their way into our part of the garden, infuriating the gardener. We were all excited about the coming wedding. My neighbour had appeared again, and we spoke of the wedding. He knew more about it than the servants who had confused the singing of the wedding across the street with the one to take place on our brown patch. "This," he explained, pointing majestically to the props, "is a proper wedding. The marriage of a rich Punjabi gentleman and his rich Punjabi bride."

"Are they relatives of our landlord?" I asked. My neighbour knew everything. "Oh no, they are just rich Punjabis. They came to me to ask my permission to use this spare ground, and I told them I was not the landlord. But," he went on, "I said to the landlord, you can make money by charging Rs. 200 a night for this ground. For you," he pointed to me, "it will be very good. You should bring your camera and take pictures, for this will indeed be a feast for the eyes and for the ears as well." I was not so sure about the ears.

My neighbour smiled down at me, and, as he adjusted the folds of his white flowing dhoti, he said: "Asia, you should know, is full of colour. There is no colour in Europe, all is the same, the same food and the same dresses. I know, for I have been in London, in Paris, and in Rome. There is no difference." I tried to defend Europe, to explain to him that there is a vast difference in a dish of roast beef, a bowl of French onion soup, and a dish of Italian spaghetti. As I spoke, my voice faltered, for I realized that he probably belonged to a Hindu sect that is vegetarian, and had hardly tasted European food at all, but searched for food which would not offend his religion.

Saturday evening, after a day of banging and fixing, of shouting and talking, was the time for a dress rehearsal. By this time all the "trees" were in place, blooming as though spring were there, with colours such as nature had not yet thought of devising, brilliant yellow, scarlet, purple, turquoise, and blue. There were climbing plants, cunningly winding their way over the high latticed walls. Everywhere there were lights, even high in the thick foliage of the real trees which were picked out in a blaze of unexpected colour, green, gold, blue, and crimson. Against a blue backdrop were bare rocks and miniature hills, synthetic waterfalls made from electric bulbs, pale blue rabbits running a tireless treadmill around the same path, and, set between the trees, vivid blue stars flashing on and off with an animation not born of nature. The rounded, transparent colonnades supporting the walls glowed a pale fishy green from an inner light. My husband swore that never had he seen such calculated and expensive bad taste, if taste it was.

By now, even our own main gate had been arched and strung with electric bulbs of every shade. Above, in giant letters, blazed "Welcome."

With the crowd I walked through the kiosk entrance. Along one wall inside the city hung transparent pictures of goddesses with many arms and of seascapes and mountains floodlit from behind by arc lamps. Coolies still squatted on the floor, sewing on long strips of tattered carpeting which would protect the feet, the ends of the saris, and the white dhotis from the hard earth of our disguised brown patch. There were chairs and more chairs, mostly hard and small, even some sofas and couches, but all equally hard.

To retire early this evening was foolishness, for the lights were too bright and the chatter too great. So we sat on our verandah, watching the people come and go. As my neighbour had said to me, "Such beauty is a delight to the eyes." When I remarked warily that the wedding guests might well spoil the garden, he replied: "What must be, must be." Then with a sigh, he added, "Such beauty must have cost Rs. 8,000." So I asked, "What will it cost to feed the hundreds of guests?" "It all depends on what they are served," he replied.

But I knew what the guests would be served. Tea and coffee, soft, sticky drinks, some made with milk, some with coconut juice, or strange purple fruit juices which look like purple ink. And there would be platters of vegetarian fritters and plates of curried kebabs, and sweets called *barfi*, which are sometimes very good but sometimes too sweet and highly coloured in the national colours, green, saffron, and white.

With the disappearance of our brown patch went most of the usual landmarks. By three o'clock Sunday afternoon the right of way had gone, the steps over the wall were hidden by folds of white cot-

(Continued on page 72)

Alison
wonderland

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r Blue Grass Christmas Stocking, 20.75.

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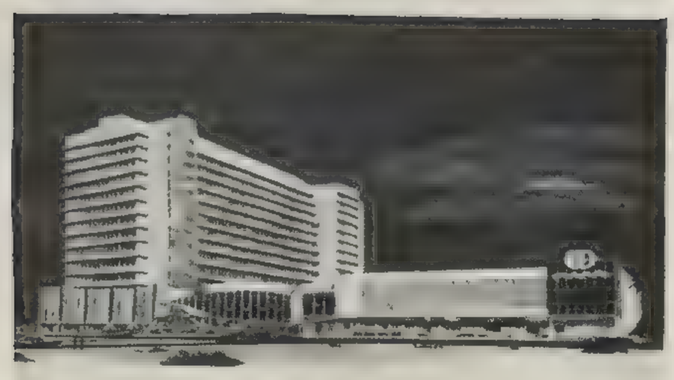
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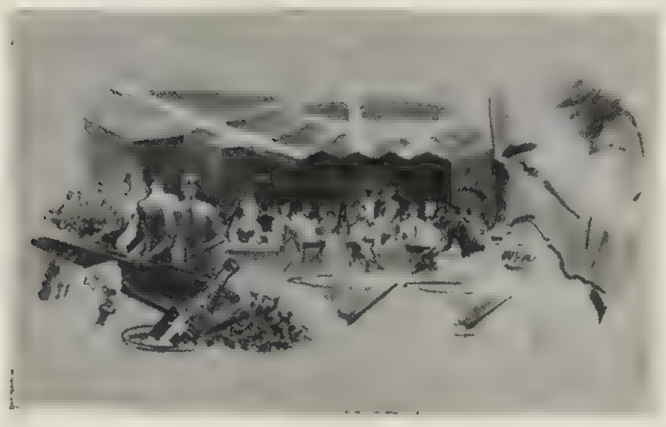


The Paul Parnes signature
at the Deauville

2



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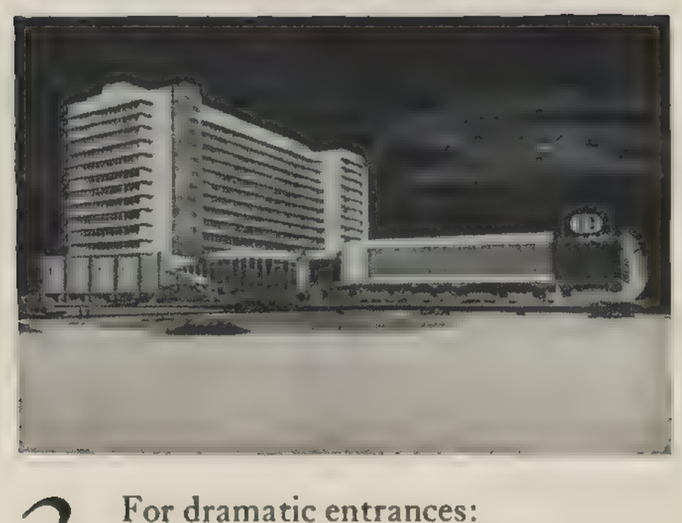
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The Paul Parnes signature at the Deauville

5





5 A quick step and the **DEAUVILLE** Miami Beach scene changes . . . but at luncheon, lounge or patio Paul Parnes' slim shaft of linen with re-embroidered lace beautifully suits the setting.



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Setting: The Little Studio Gown: Anthony Blotta Photograph: Avedon

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→ This costume as well as the Vera Stewart dress photographed opposite can be found at all of the stores on this page, and also at other fine stores throughout the country or write Zoltan Rosenberg Co., 550 Seventh Avenue, New York

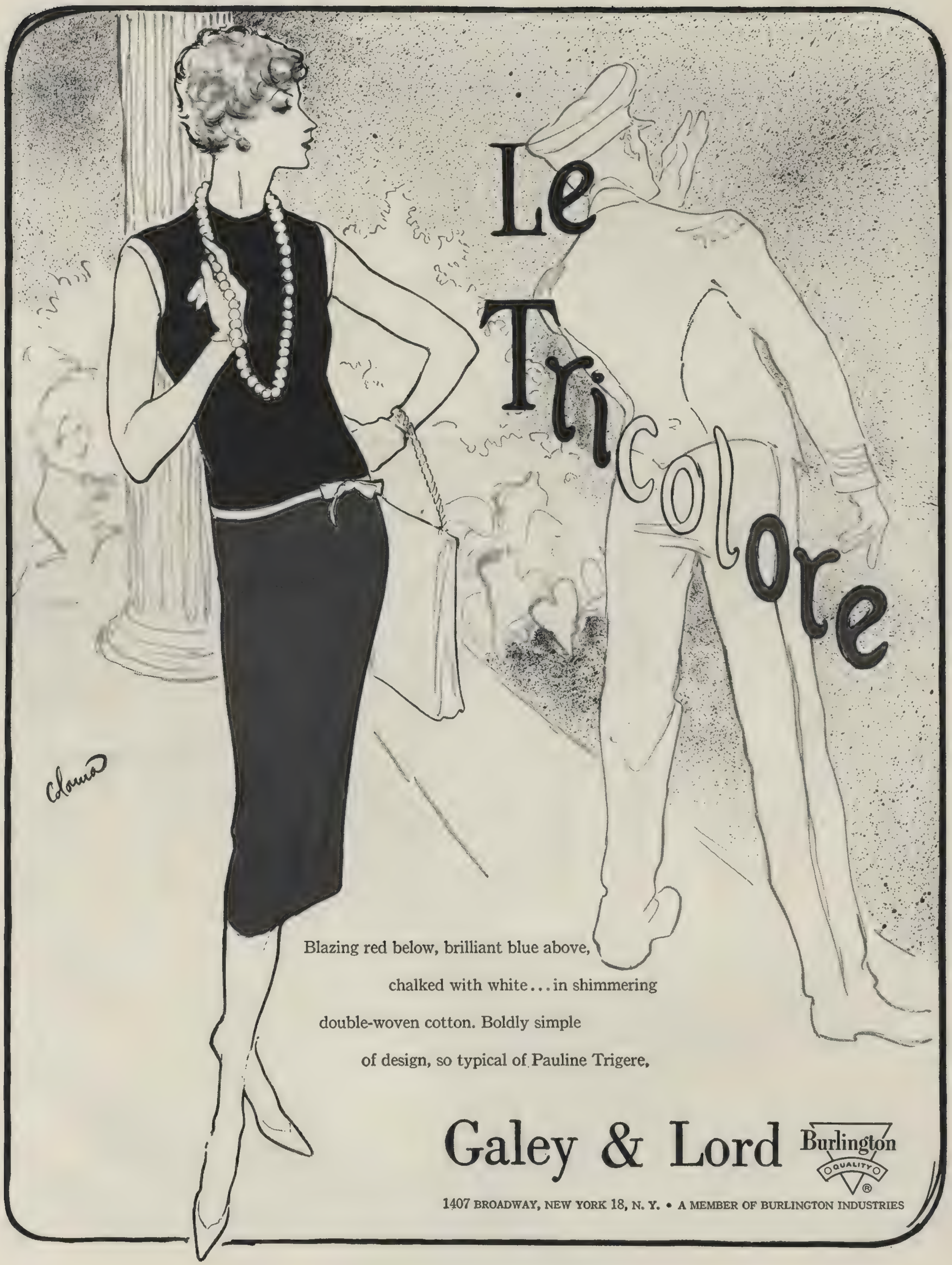
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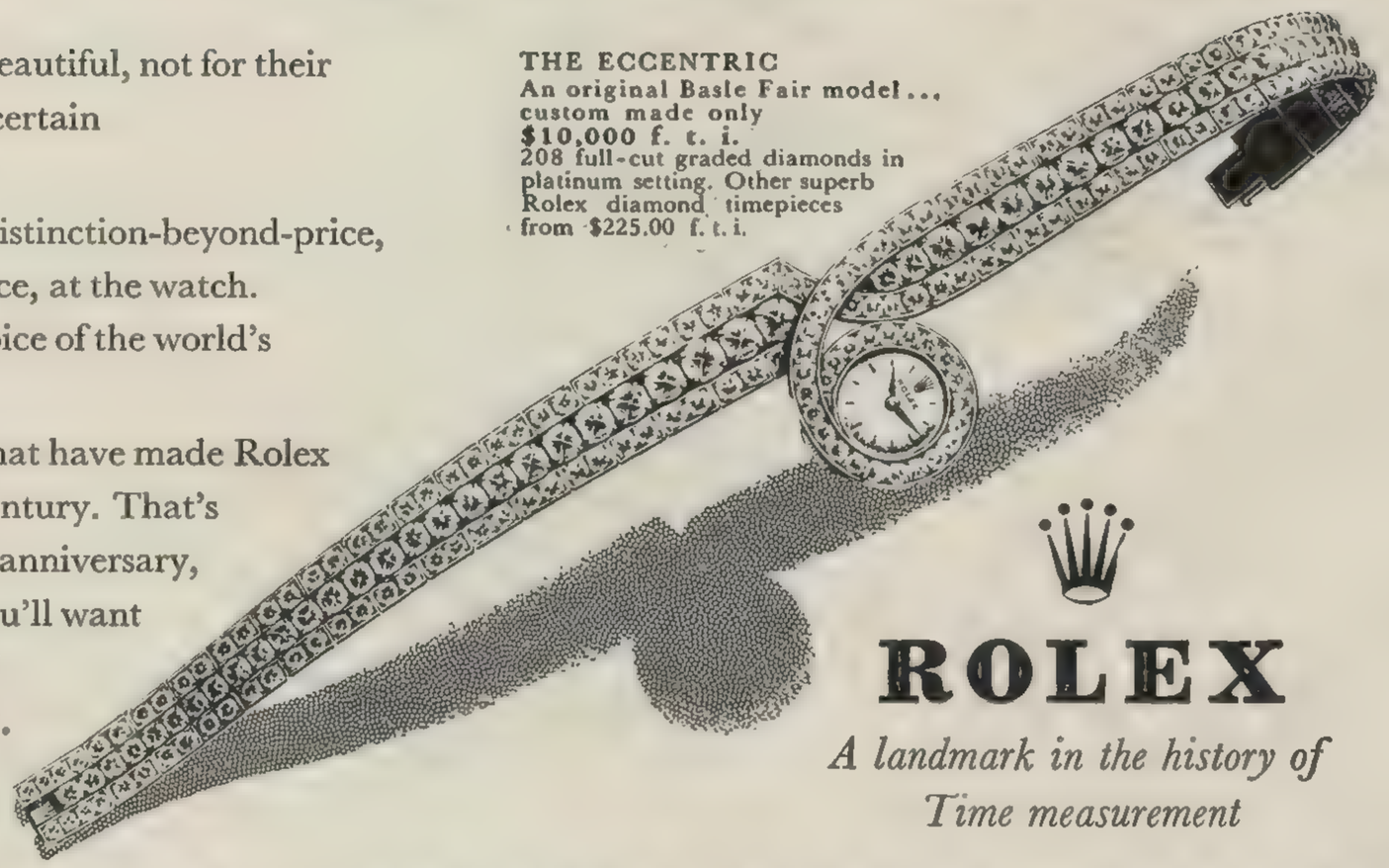


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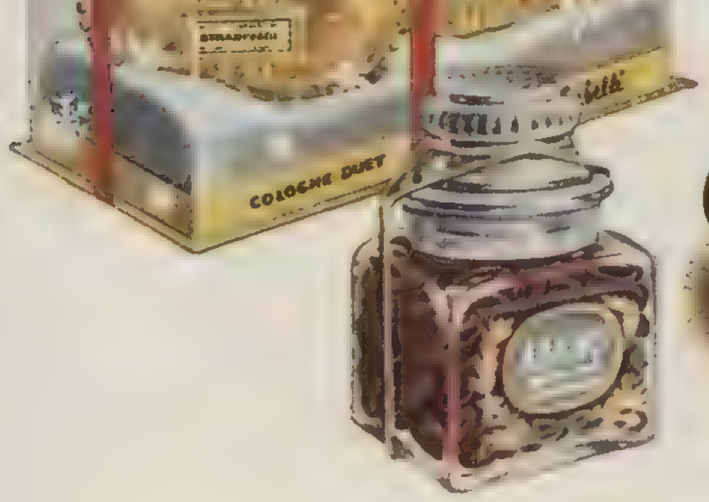


a true Christmas story by

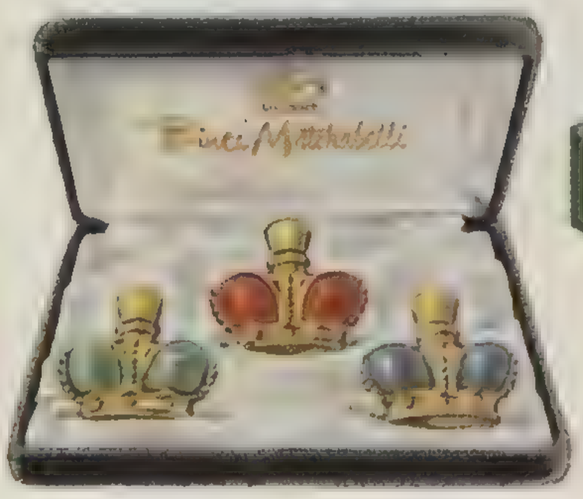
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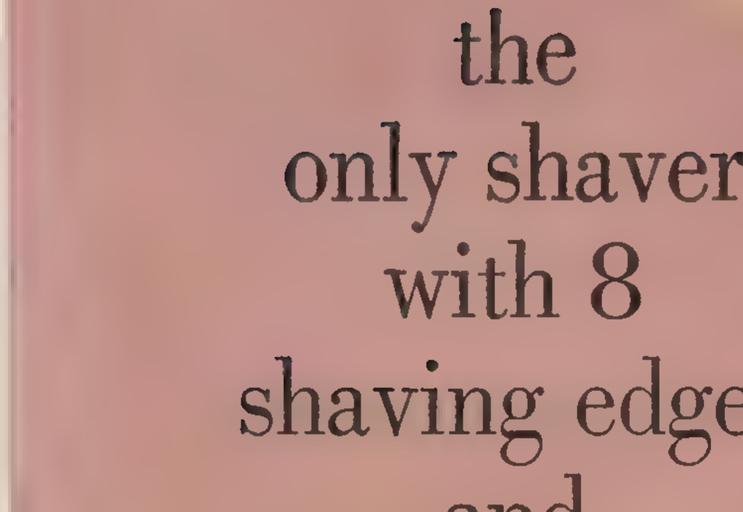






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A REGULAR TAMASHA

(Continued from page 30)

ton which disguised a kitchen filled with huge stocks of teapots and cups and saucers, all deadly white. At four o'clock, flocks of serving men began to set long trestle tables, spreading them with dazzling white cloths. The place swarmed with important-looking men draped in white dhotis and long-tailed shirts, pompous and fat as penguins. No one in the neighbourhood, it was obvious, was going to miss this show. The children—when Indian children open their eyes wide, they are like great black cellars—began to dance and sing to the tinny Hawaiian melodies which now came from a large brown box. The music was interspersed by a high-pitched voice saying, "Testing, testing, one, two, three, four, five, testing, can you hear me?"

By seven o'clock everything was ready, including ourselves sitting in ringside seats on our verandah. Actually, by this time, we had become part of the wedding party, rather superior to those who were by now overcrowding our garden path—they had been cleared off the lawn by my upstairs neighbour for, when he saw the density of the crowds, he forgot all about humanity watching humanity and his *laisser faire* attitude of what must be, must be. He had decided to set two malis to work with the lawn mowers, adding their quota of wheezy hand-propelled machines to the noise. Loudspeakers were blaring forth Indian cinema music and a band was tuning up. It could, of course, have been worse, for some weddings have four bands, all playing at once, all playing in different directions.

Around eight o'clock the guests began to arrive. So did the police, who were provided to keep law and order and some semblance of control over the expected traffic. Our own servants locked up every possible door and window and went out to join the throng. We found ourselves sitting comfortably enough on our own verandah but locked out of the house. This was, as they say in India, a regular tamasha.

We hailed our servants back, unlocked the doors, and went to have a shower and a change. The bridal party had not yet arrived, although they were

(Continued on page 79)



The Ben Barrack Irish linen dress shown on the opposite page may be purchased at:

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Phoenix, Ariz.—*Jerre Selected Fashions*
Ft. Smith, Ark.—*Rockwood Shop*
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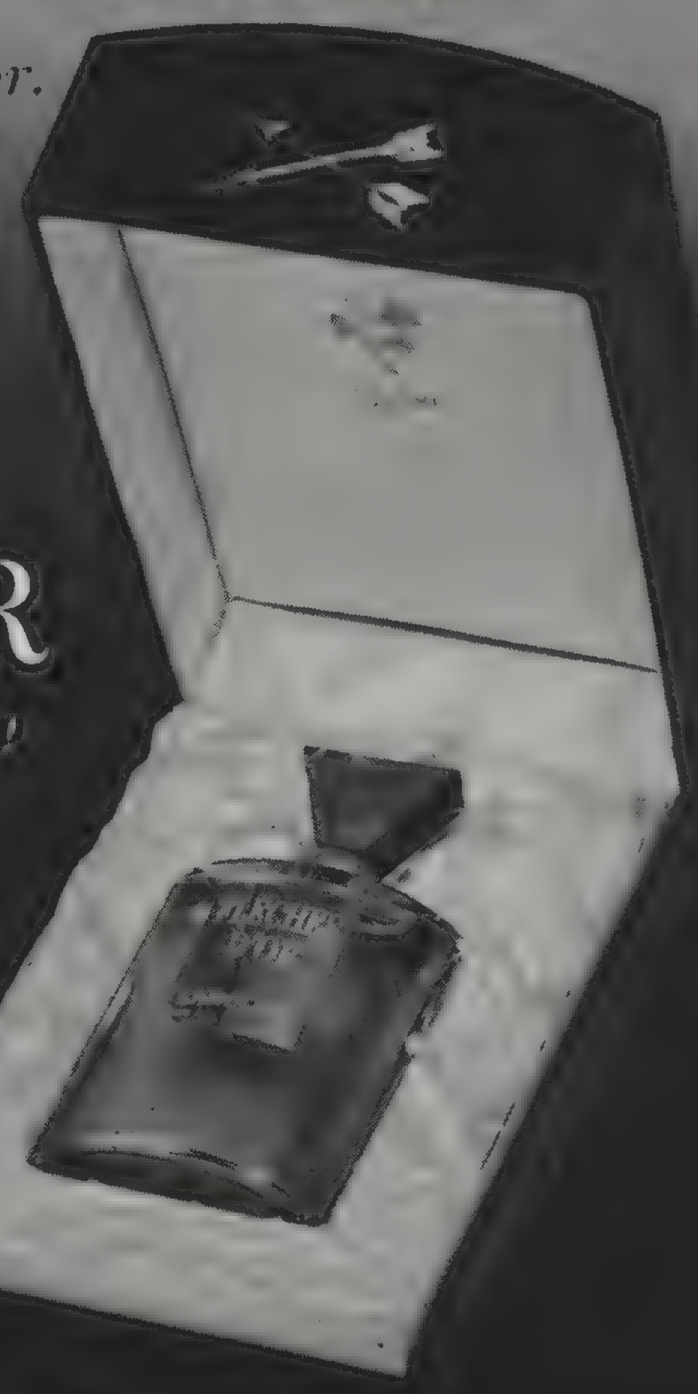
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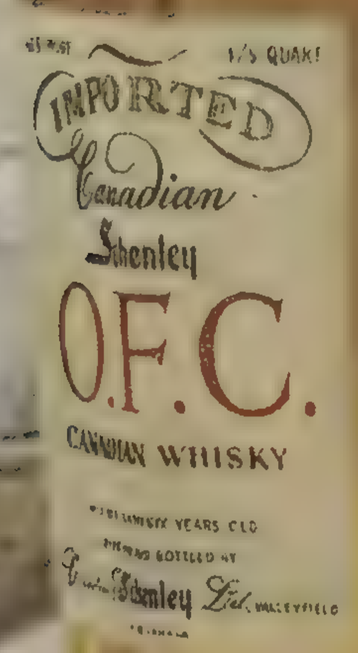
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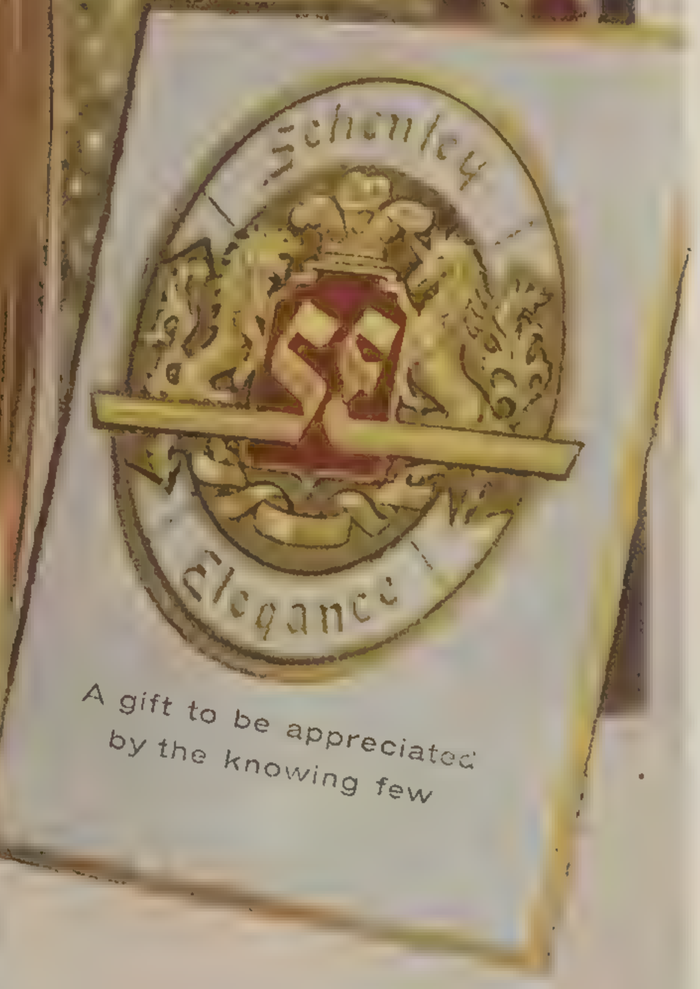
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A REGULAR TAMASHA

(Continued from page 72)

the givers of the party. We had our dinner, still sitting on the verandah, with the splendid scene below us, wondering how long we could stand the band and the recorded music both playing together.

As we sipped our scalding soup, a young man, immaculate in a white dinner jacket and purple bow tie, appeared. He brushed past the silent servants. Politely, but in firm tones, he announced he was from the wedding party and a number of people there were seeking a bathroom. The inference was obvious. My husband almost choked and firmly stated, "Not here." Reluctantly, the young man disappeared.

My husband drank some ice-cold water, then declared his intention of quitting. "We shall go to the moving pictures," he said. So, after dessert and coffee, we got into the car and started to make our way out.

But the wedding almost won. For, just as we reached the bottom of the circular drive, the wedding guests rushed to the gateway and blocked it. The bridegroom and a crowd of guests and onlookers were just arriving with a torchlight procession and yet another band, the bandsmen dressed in bright blue and silver uniforms and playing "Marching Through Georgia" with great gusto and rhythm.

There was the bridegroom on his galloping steed—well, not quite galloping, but in the true Punjabi style he should arrive that way, ready to steal his bride and ride away. He had, however, only just transferred to the horse from his large car which stood outside. Both the bridegroom and his steed wore headdresses of gold and silver tinsel, decorated with coloured ornaments, probably to the relief of the horse who could not see the surging, laughing crowds, and the bridegroom, too, for at least no one could see his blushing cheeks.

I got out of the car, briefly, and stood upon a chair, kindly held firm for me by a delightful Punjabi Sikh. As the two crowds met, it seemed the impact must crush both horse and rider, as well as the small boy who traditionally sits behind his brother as protector and intermediary should things go wrong. As the bride's family met the bridegroom's family, they all began happily throwing garlands of sweet-scented flowers over each other, while the band continued playing "Marching Through Georgia."

The bride by this time was hiding, as is customary, from her bridegroom, choosing to go behind a clump of trees in our garden and near my chair. She was a buxom girl, dressed conventionally, and not very elegantly, in pale blue satin Punjabi pyjamas and a chemise; over her head was a bright red, transparent shawl. She was the centre of a group of giggling girls, all very young, while her groom was equally surrounded by the bride's female relatives and friends who were teasing him and demanding money for the "release" of his bride. There is always much passing of money at Indian weddings, often costing both sides more than they can afford.

Finally, money matters and honour satisfied, the bridegroom and his small protector were taken from the horse, and the groom was then seated on another one, this time made of papier-mâché in gaudy colours. Almost immediately, the brass band departed, led by the tinsel-decorated horse, and followed by men carrying huge chandeliers lit by batteries—different from the usual flaming torches of ancient Punjabi weddings. As the crowd thinned outside the gate of welcome, we too were able to pass through, following for a short distance the band which, we discovered, was bound for yet another wedding.

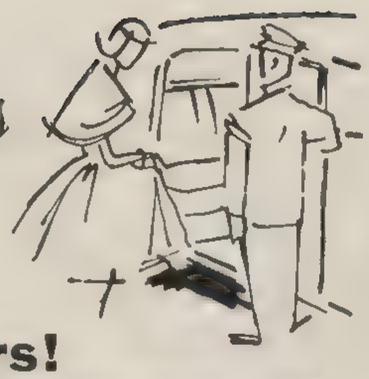
This was the season for weddings. Although our wedding might have been the finest in the district, it was not the only one. The bride can not decide her wedding day. She, or her family, must consult the pundit who decides the auspicious days of the season. That year the days chosen by the astrologers were between January 14 and 27. Then there would be a break and another auspicious season would be announced. So the band, the crowd, the horse, all went their way to celebrate another wedding, and another.

By the time we returned from the cinema, the wedding was over.

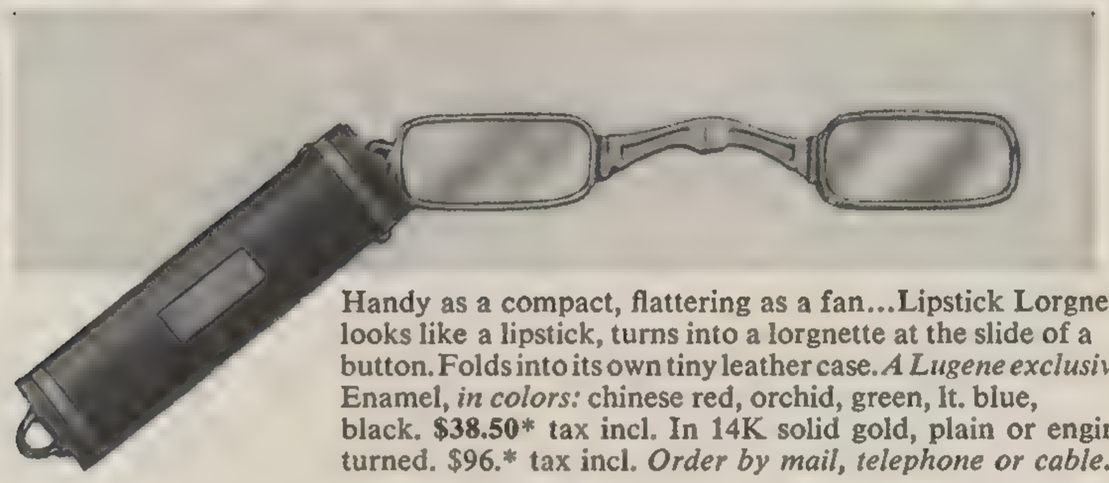
But it was a regular tamasha.



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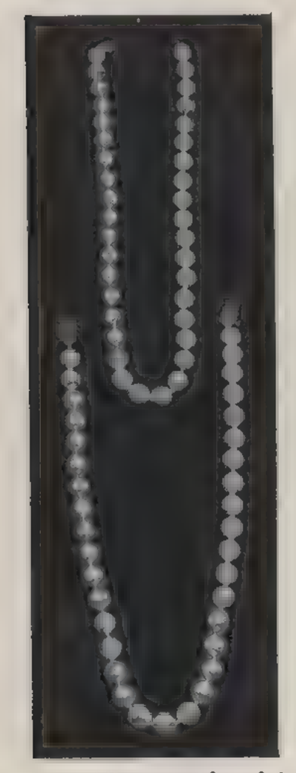
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girls, 3-6x, 10.95
girls only, 7-12, 12.95

add 50c for mailing . . .
4% sales tax in california

1014 Prospect
La Jolla, California



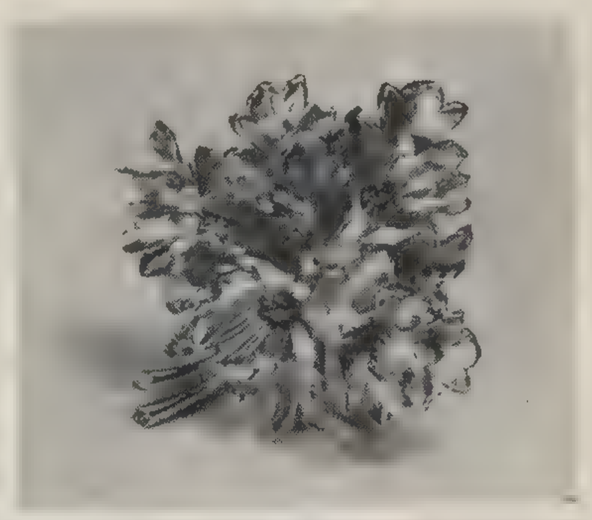


PARIS IMPORT
A genuine fashion creation which can be worn three ways. Handmade in heavenly silk sheen. Obtainable in blue, champaign and turquoise. Indicate second choice. Sizes 32-34. $86.95. Send check or money order to

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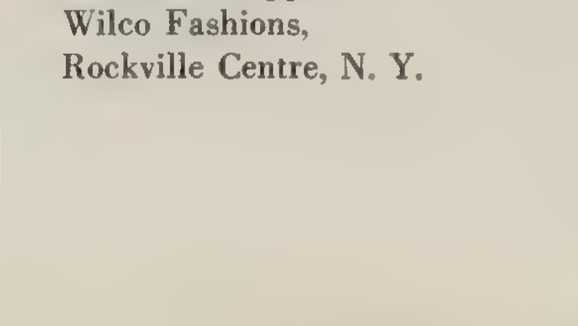
Jewelled leaf pin of 14-carat gold, with a sprinkling of diamonds and green tourmalines. Actual size is slightly larger than picture. $300 inc. tax, at G. Dewey Sullivan, 680 Madison Avenue, New York 21, N. Y.



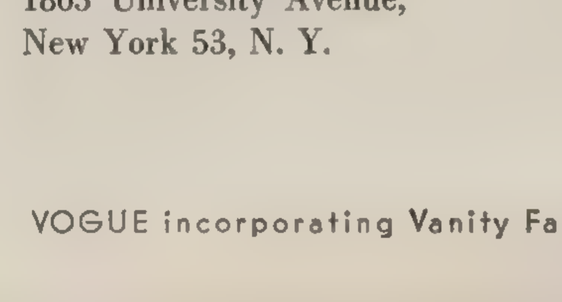
House-warmers. Skinny pants of knitted wool jersey, in green, red, or black; sizes 10 to 16; $18. For topping, a black wool jersey overblouse with V neck, sizes 10 to 18; $14. Both at Tape Measure, 717 Lexington Avenue, New York 22, N. Y.



Marble bases. Coasters of marble, to decorate (and protect) a table. Varied colours and markings, square-shaped. $5.50 each, ppd. Also in onyx, $10 each, ppd. Asbro Imports, 749 Madison Avenue, New York 21, N. Y.



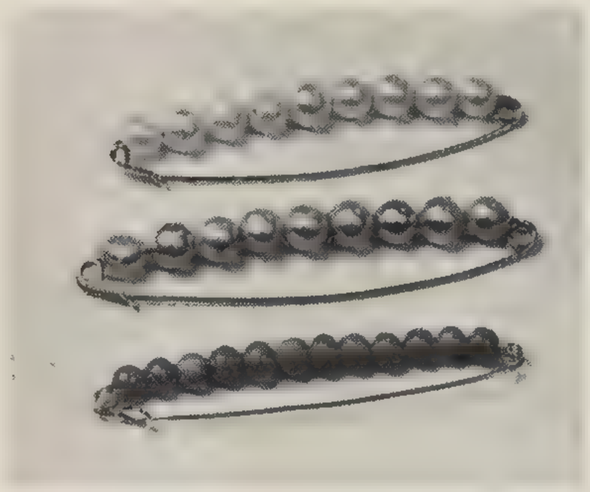
Bib and company for a baby's lunch. Company includes a squeaking doll to hang on high chair; a foam rubber dog to wipe up spills. Bib and doll are white terry cloth, dotted in yellow. All for $2.50 ppd., at Wilco Fashions, Rockville Centre, N. Y.



For men: bagged slippers. Soft slippers of tan leather with soft leather soles, to wear while napping on train or plane. Packed in a green and red leather pouch. Men's sizes: Small, Medium, Large. $4.95 at Janies, 1865 University Avenue, New York 53, N. Y.

HOUND

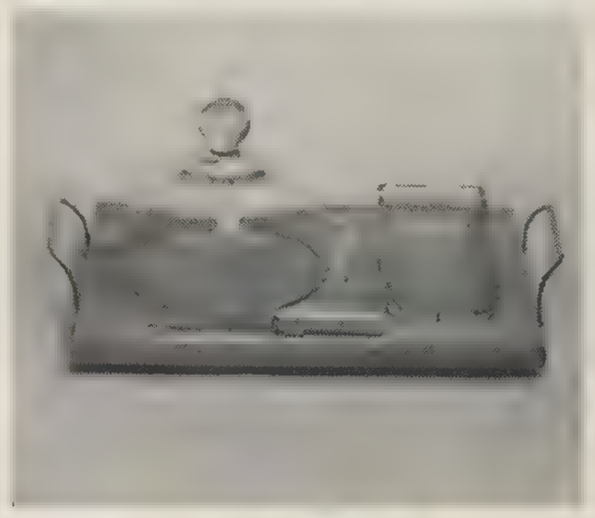
...speaking presently



Three to the bar.
Nice to see them again: bar pins to wear in trios, or singly. Cultured pearls in white or grey, or red coral beads—all mounted on 14-carat gold. $14.50 inc. tax, at Jenny Gruder, 56 East 59th Street, New York 22, N. Y.



Jewels at hand.
A charming little ring of 14-carat gold, set with a twisted spray of jewels: two cultured pearls (6 millimeter size each), and two diamonds. $35 inc. tax, at Berns Jewellery, 435 Madison Ave., N. Y. 22.



Housing for cheese, crackers.
Cheese board of natural wood, 14″ x 10″ with glass bell to cover the cheese, glass cracker dish. A knife for slicing comes along. $16.50 at Alice Marks. 36 East 57th Street. New York 22, N. Y.



MIEHLMANN

Handmade in Belgium.
A new model in the famous De Busschere collection: a slender opera pump of calfskin with lizard-covered heel and toe. In black or brown: $55, at Belgian Shoes, 60 East 56th Street, New York 22, N. Y.



Blouse, custom-built.
A made-to-measure blouse of thin wool, Paisley-printed in wonderful colours. The blouse shown: white background with red, grey, and black design. $39.50 at Raya Dover, 749 Madison Avenue, New York 21, N. Y.

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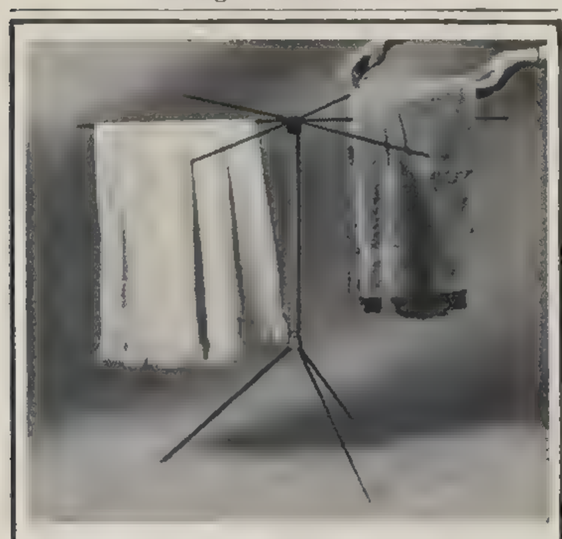
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Cossack Hat.....$37.50

Bolster Sleeve Muff
12" x 18" **$55.00**

May be draped into a bag and worn on shoulder





Ascot Scarf
28". **$16.50**

May be worn as wrap-around or looped.

Hunt Hat
$37.50



Pill Box.....$23.95

Pull String Muff $49.50
12" x 14"

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Prices include Federal Tax. 5-day Money Back Guarantee; ppd.

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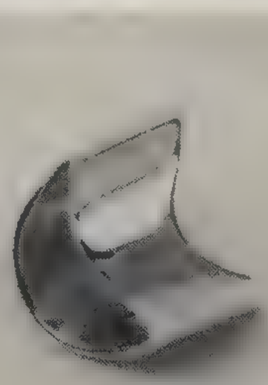


Not for baby. Safety pin (shown life-size) of 14-k. gold, to take up residence on a lapel or scarf. Has safety catch; coins or charms can be attached. $12.50 inc. tax, ppd. at Merrin Jewelers, 530 Madison Avenue, New York 22, N. Y.

Time is money. A clip that keeps time and money together—a watch is built in. Ten carat gold-filled, with diagonal ribbed design; shockproof 17-jewel Swiss movement; $31.50 plus tax, at Meyrowitz, 520 Fifth Ave., New York 36, N. Y.







Ring in the new. A gold wedding band that swerves slightly away from the traditional—it dips a little at front, curves comfortably. 14-k. yellow gold. $35 plus tax, at Phyllis Handwrought Jewelry, 175 West 4th Street, New York 14, N. Y.



Coral arrangement. Necklace of red coral beads, three sizeable strands, 16", 17", and 18" long. $49.50 inc. tax. Coral earrings with gold-filled mountings, screw backs or posts, $14.30 inc. tax. Both at Alpine Imports, 505 Fifth Ave., New York 17.

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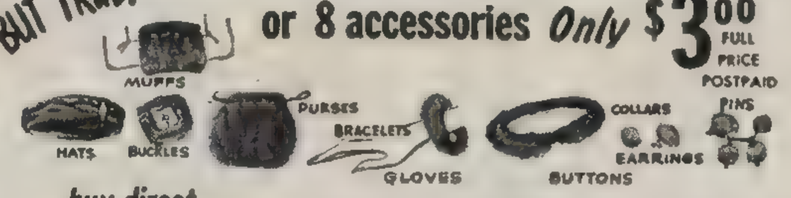


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HOUND

...speaking presently

More room inside.
Below, for a long day's journey, a handmade satchel with capacious insides. Llama calfskin, stitched all around; metal buckle fastening. Black, brown, red, navy blue. $55 plus tax, at Abe Silver, 1310-A Sixth Avenue, New York 19, N. Y.



Tiger eyes. Sun goggles that could safari south—frame is wide, black, tiger-striped in yellow, made in Italy. Lenses can be ordered in a variety of colours. $15 at Kobley & Stern, 15 East 55th Street, New York 22, N. Y.



Turbaned shoe.
An Italian opera pump of black suède and satin with medium high heel, by Rosina Ferragamo Schiavone. To order in other colours and heel heights, delivery after four weeks. $34.95, at Mayfair Shoes, 526 Madison Avenue, New York 22, N. Y.



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time to give a unique and useful gift . . . the Watch Bag. Handsomely styled in satchel or elongated pouch shape with a real anti-magnetic Hanover watch marking time on the side. From the minute she owns it, to millions of minutes later it will look just like new! Why? Because it's Lavalized leather! Won't scuff, scrath or water-mark! By U. S. Handbags in black, navy, brown, red, Italian tan and grey. All lined in the luxury of real leather. $16.95

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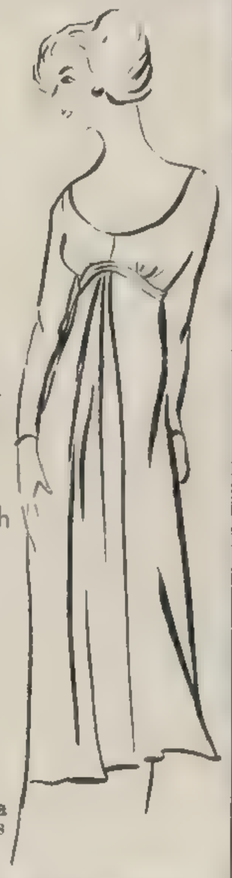
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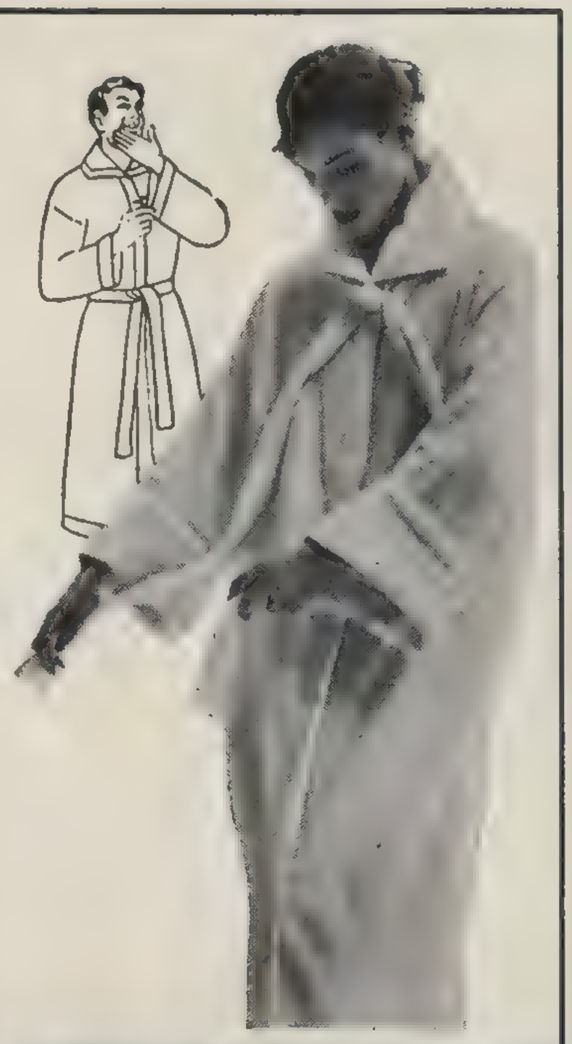
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C'est magnifique! C'est necessaire! Lifted from a hook in a Paris hotel and copied faithfully for your dry-off *plaisir*, this generous spread of white terry acts as a lush blotter after a shower. Ladies: tie the belt around collar. And men: wrap it around your waist. One size fits all of you.

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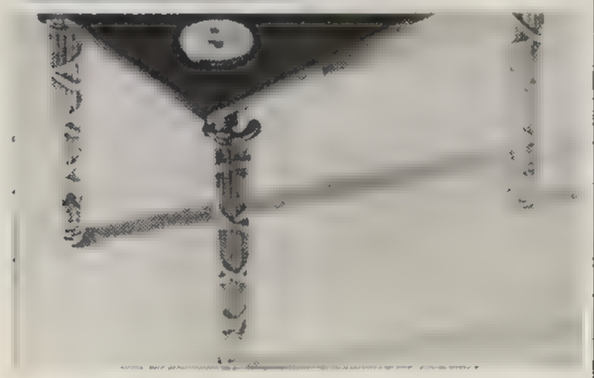
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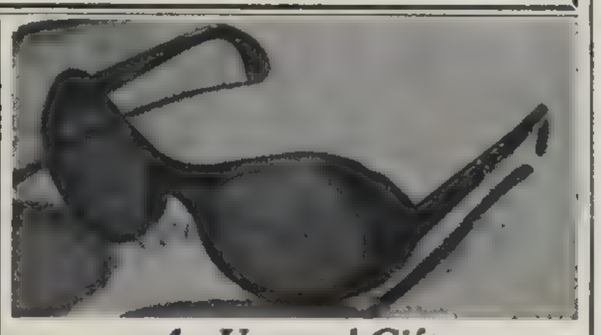
The monogrammed handle is a shoehorn, and it solves so many gift problems for those problem men-of-distinction that it should be called a Whiz Broom. In brass- or silver-plate with 3-letter engraving, it has hole for hanging. $2.95 each ppd. 4 for $11.00 ppd.



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Hormonex is concentrated liquid beauty serum, developed to replace that serious daily loss. It "feeds" the skin, when applied on wrinkles, crow's feet, other age spots. The Sesame Oil and Lanolin base carries the female hormones into the skin faster. Why not try this wonderful new serum, called Hormonex, for 24 days at our risk.

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To get a full 24 days' supply of Hormonex Beauty Serum, just send your name and address with a dollar bill. If not delighted with your new youthful appearance at the end of 24 days, write us, and your dollar will be refunded; or, if you prefer, we will credit your dollar against a regular order of 200 days' supply (only $6.60). Either way, you've got everything to gain—nothing to lose. Write today, enclosing dollar to

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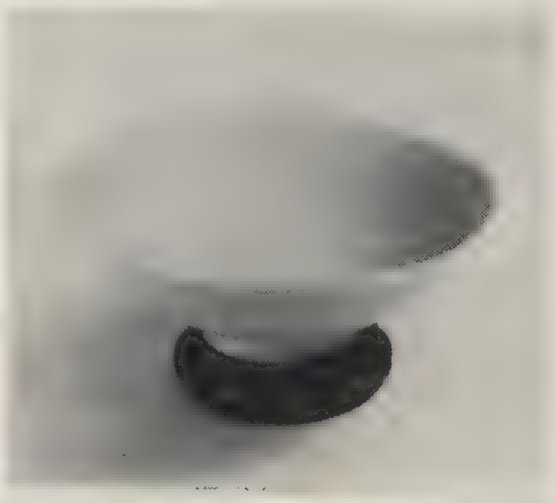
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Desk décor.
Present to take care of the holiday mail (including the package variety): gilt metal envelope-opener and scissors, in a brown or green leather case, by Wiss. $11.95 at Hammacher Schlemmer, 145 East 57th St., New York 22, N. Y.



Haitian nut dish.
This—the kind that won't look forlorn when the nuts are gone. It's a foot long, is hand-sculptured of light natural mahogany. $1.35 ppd. Designed by Umanoff. At Hobi, Box 152. Flushing 52, N. Y.



Bowl, self-supporting.
On a dark wood stand, a graceful white porcelain bowl to hold flowers, fruit—or nothing: this one's handsome enough to go it alone on a table or a mantelpiece. About 7" in diameter. $9.50, inc. tax, postage. Gunn & Latchford, 323 Fifth Ave., N. Y. 16.

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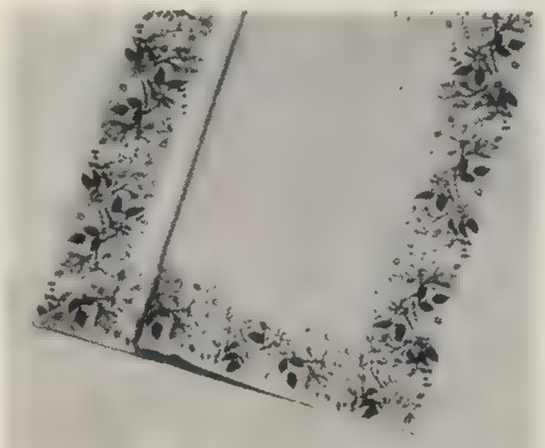
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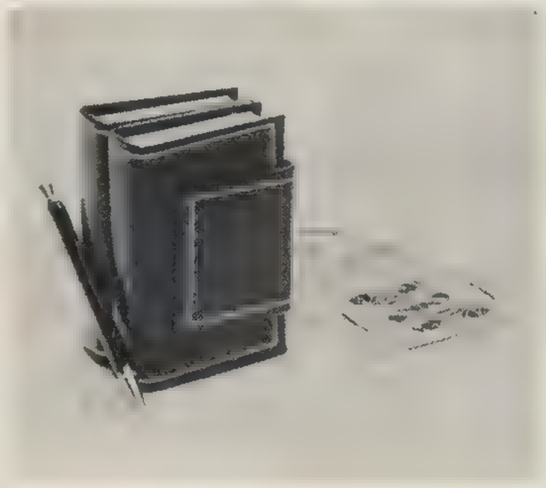
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Flowers for a bedroom.
These are printed on the wide satin binding of a white wool blanket.
Double-size blanket is $60. Single, $50.
From Kerge's, 576 Madison Avenue, New York 22. N. Y.



Blanket statement.
White nylon blanket cover, printed with tiny blue bows, and ruffled around the edges.
Single size $17.95. Double, $24.95. Over-size, $32.
Pillow cover of the same description, $7.95. Jean Gale, 535 Madison Ave., New York 22. N. Y.



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Two decks of playing cards, filed in a bookish leather binding, with a scoring pencil attached—by magnetism.
Green, red, grey, or brown.
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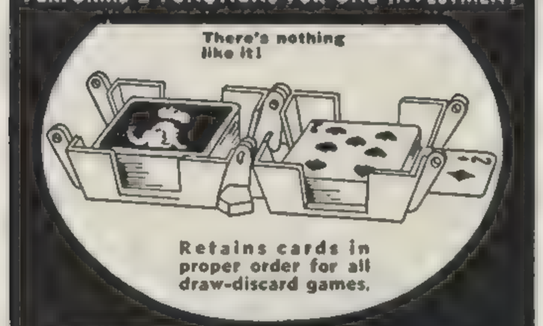


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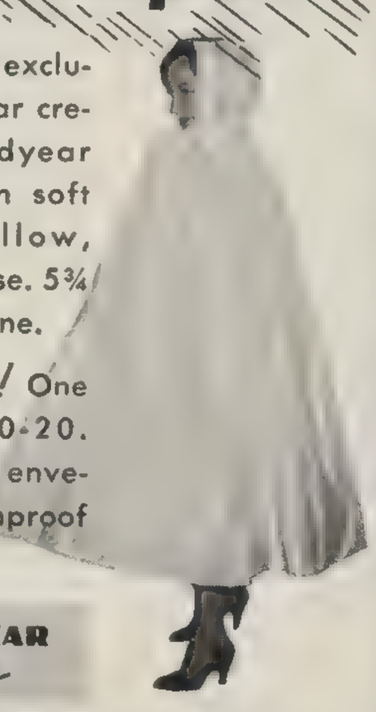


Add glamour to your card parties with this unique plastic tray. An exquisite ornament you will be proud to display. Stunning for any home decor An exciting gift for all occasions. **Only $1.79 each or 3 for $5.00.** Postage prepaid. **SATISFACTION GUARANTEED.** Order several trays NOW for yourself and future gift needs. RED or BLACK. Specify color. Send check or money order to

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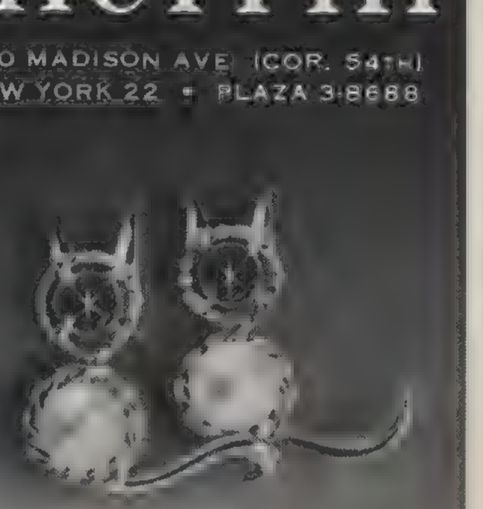
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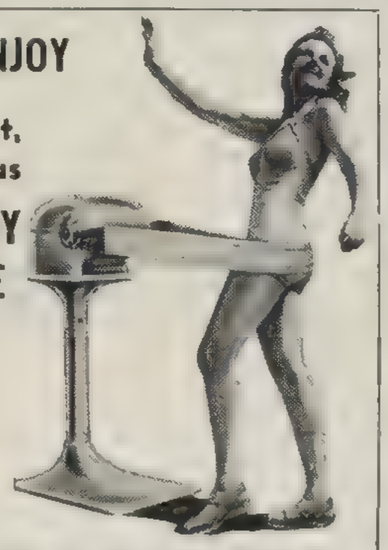
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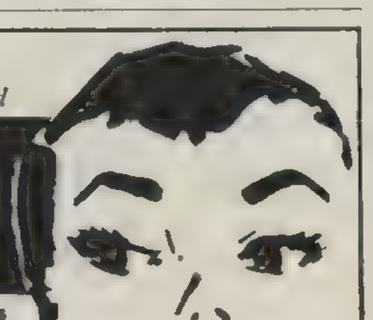
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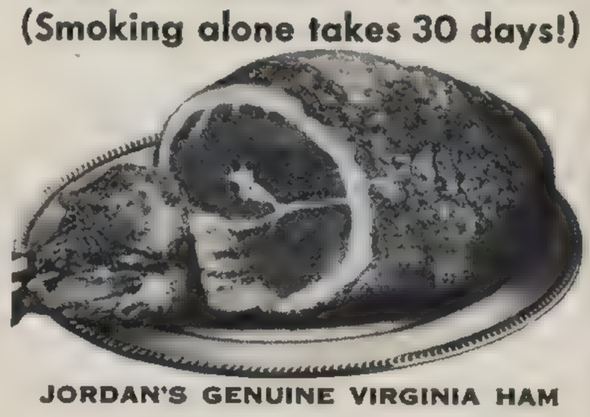
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Vogue's Travelog

A DIRECTORY OF FINE HOTELS AND RESORTS

WRITE FOR RESERVATIONS TO THESE—"AS SEEN IN VOGUE"

Jamaica, with its waterfall-rustled mountains, its green forests, and sweet-smelling cane fields behind sandy beaches, has organizers in many hotels who will arrange duck and pigeon shooting, fishing, and even alligator hunting. (Alligators can be taken alive during the day, or shot on moonless nights, with the aid of guides who arrange for guns, boats, sandwiches, and rum.) Mountains may be climbed because they're there, but as yet no guides help. Recently, a river cut through the reef at Ocho Rios and formed *(Continued on next page)*

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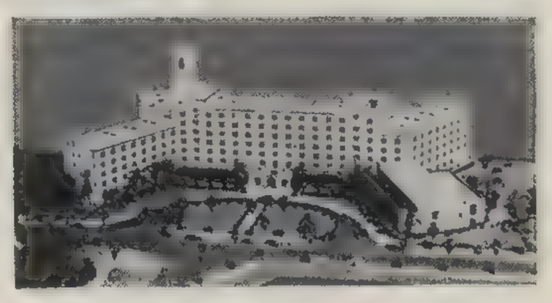
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BAHAMAS

NASSAU, CABLE BEACH

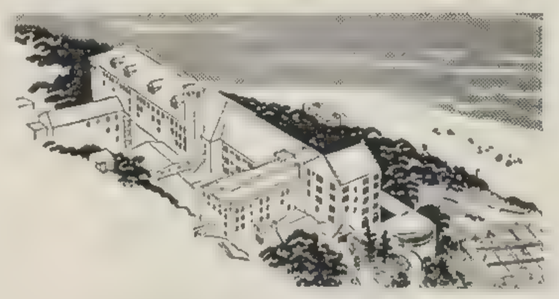


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PAGET



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PAGET

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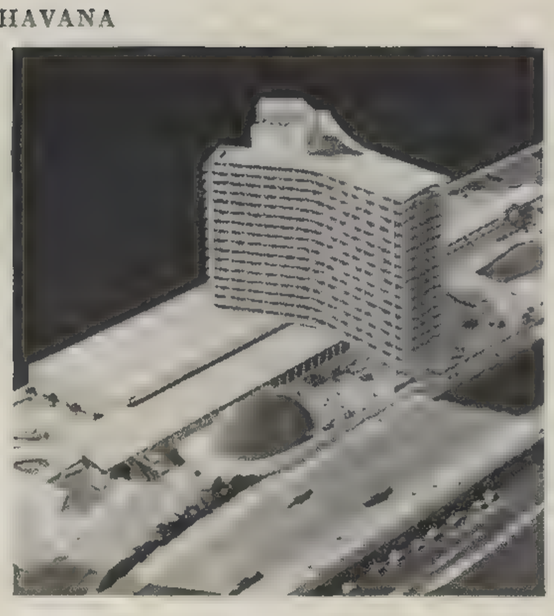
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Jamaica *continued*

an underwater garden where one may peer at plants and fish from glass-bottomed boats—fierce fish are prevented by the reef from harassing skin divers. Tennis and golf flourish at Montego Bay in an atmosphere compounded of "Wall Street, *The Tatler*, Vogue, *Tout Paris*, and the *Wiener Salonblatt* anomalously transplanted in a background of palm trees and blazing light," according to Patrick Leigh Fermor in his book, *The Traveller's Tree*. Two new hotels, Casa Montego in Montego, and the Royal Caribbean nearby, will soon be opened. From small rented planes, one may see the kaleidoscope of Jamaica in full colour. There are various air services to Jamaica, some direct to Montego.



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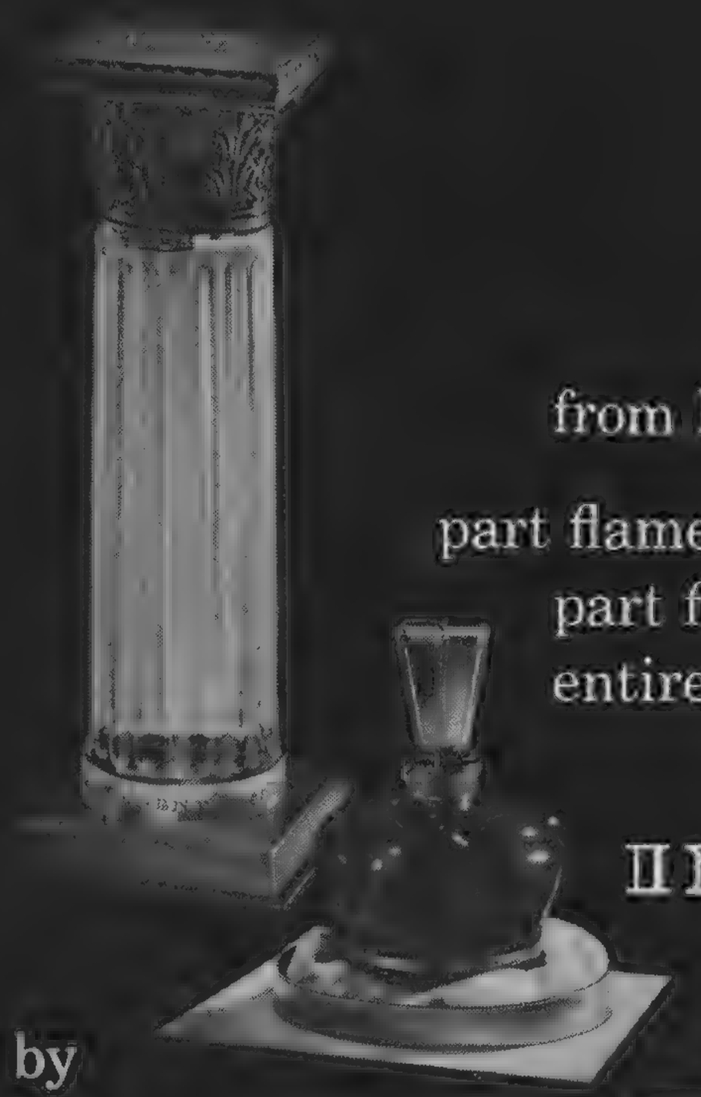


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Mrs. Anthony A. Bliss



Mrs. Amory S. Carhart, Jr.

DE MORGOLI

LA FÊTE DES ROSES

Although this *Fête des Roses* had the pleasant air of a big private party, it was, in fact, a benefit, sponsored by Parfums Caron for The Boys' Club of New York. The women were pretty; the ballroom was decorated in pink, white, and green, and some of the boys of the club sang. It was charming and gala, that evening of October 17 at the Plaza ballroom—a good cause, a good party.



Mrs. Augustus Paine II



Mrs. Hugh Hyde and
Mrs. Robert Winthrop Kean

Mrs. Stanley M. Rumbough, Jr.

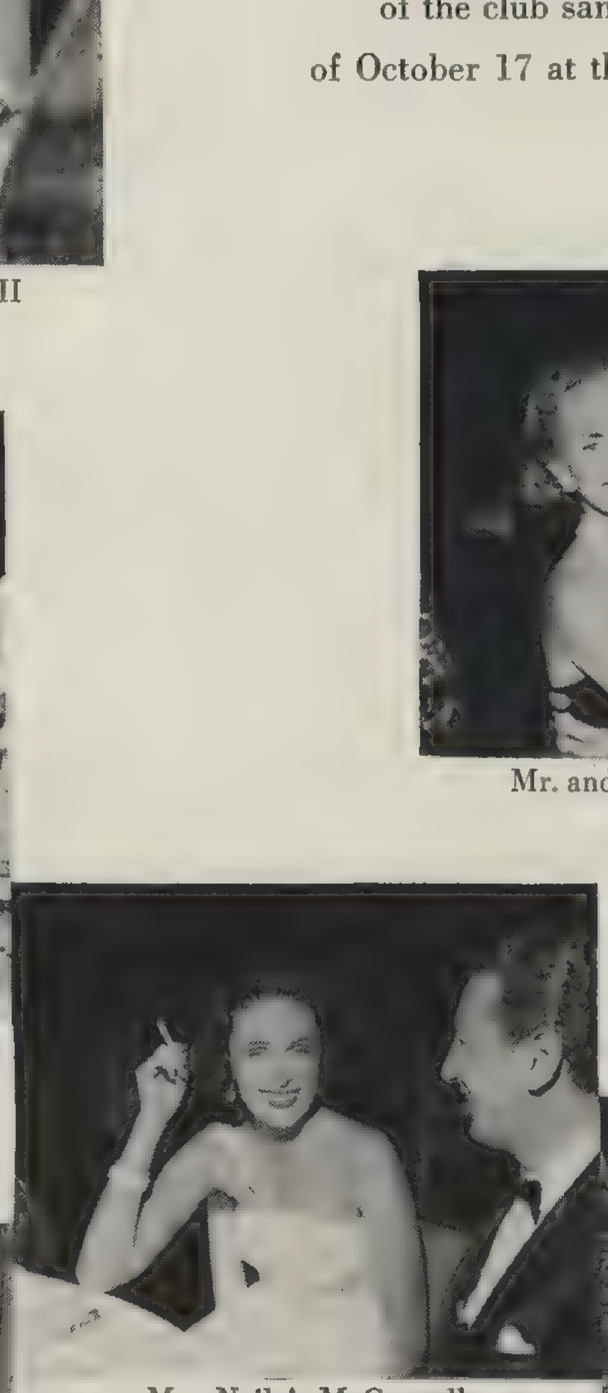


Mr. and Mrs. Winston H. Frost





Mrs. Robert Wood Johnson



Mrs. Neil A. McConnell
and Mr. Igor Cassini

Mrs. John Elliott, Jr., and
Mr. Frederic Fuller

Mr. Paul J. Chase and Mrs. Craig K. Mitchell







Superglow Solid Powder

with Lumium

Finely compressed, handsomely cased and portable — this is the same Superglow Face Powder with Lumium that has made cosmetic history on the dressing table . . . that is known (pretty well around the world now) for its extraordinary way of washing out tiny lines and shadows by reflecting, rather than absorbing, light rays. Here now — prepared to pay you the same glowing compliment at a moment's notice — the same famous powder, in the same famous flattering shades.

in a fluted golden case or an ivory-and-gold compact

Germaine Monteil

DECEMBER, 1957 VOGUE

Vogue's eye view of

THE GOOD WORD

The word is tithe. It's the old-fashioned word
for the good and beautiful tenth of his earnings
that man once set aside for something he deeply believed in.
Economics are different now. A tenth of a man's "corn and wool"
may not be possible. But any man or woman can do this:
give a tithe of the Christmas budget.
Sometimes it means cutting back the budget by a tenth.
The $10 present must be found for $9. (It will be.)
Sometimes it means adding a tenth, and remembering
what the Holiday is really all about;
that Santa Claus was, after all, a latter-day jollity,
and that presents are the expression—but not the point.
Tithe first—to the church, to the great or little world-helpers;
then buy, and this is sure:
what *is* given, is lightly and invisibly blessed—
for a piece of each present has gone to goodness.
And your tithe, because you give it in a rush of *true* Christmas
emotion, becomes an act more of love than charity.

In answer to requests from readers,
we reprint this editorial
from Vogue's Christmas issue of a year ago.



December: the good looks, the good causes

This will be a season of beautiful, leggy young women in short, back-dipping ball dresses and great evening coats with trains; a season when a new shift with a beaded bodice begins to appear on the dance floor, and explosively-hatted evening chemiserie at the theatre. This will be a season launching a new young Paris-born strapless ball dress that floats and frills and barely covers the knee; a season when narrow ball dresses outnumber the full-skirted ones by far.

This will be the first season in this decade when practically every pair of earrings in the room dangles; when half of the coats present are lined with airy aureoles of deep fur; when dinner hats are taken for granted in restaurants across the country; when lamé glistens quietly at every other candlelit table; when every shoe is something of a celebrity; and pure yellow eye shadow is in the evening purse of every blonde.

This will be the first winter season of looks like these, the first season when the most-played tune at the party is "Melodie d'Amour" . . . when the party food of the year is a revival of Clams South Side . . . when the party decorations are apt to look gaily edible, too: masses of glitter fruit—unreal pears, apples, sliced melons, all showered with glitter (more about this on page 165). But what makes the season hasn't changed. Many theatre curtains will rise, many orchestras tune up, and many dances be danced for the benefit of some well-established charity. The benefit party—subject of endless discussion, burden of many a morning mailman—fills December as never before; it flourishes for the simple reason that its tandem formula works. Nine-tenths of the big parties across the country have a cause as their cause, and will, this December, contribute—in the millions—dollars to projects that need the help and love of friends who might never have known of the need's existence if the institution of the benefit party didn't exist. . . . Among December's good-times-for-a-good-cause are these:

On December 2, at the Beverly Hills Club, the annual Christmas Bazaar benefiting St. Anne's Maternity Hospital. . . . Starting December 3, in New York City, the exhibition at the Knoedler Galleries of the Niarchos Collection (see pages 116-119, this issue), for the benefit of Queen Frederika's Fund and the Hospitalized Veterans Service. . . . On December 5, at the Metropolitan Opera House, the performance of *Tosca*, to benefit the Bagby Music Lovers Foundation. . . . On December 6, in San Francisco, the *(Continued on page 106)*

Winter weather wrapped up once and for all

in the sable-lined white raincoat worn here

by Kay Kendall (about whom, more on page 109)

Raincoat, white silk-and-wool; lining, Russian crown sable. By and at Maximilian



Winter allure in the newest fashion sense

of the word: a heady mixture of hat,

evening chemiserie, glitter, assurance.

The dress, black silk-and-wool.

Estevez dress at Lord & Taylor; Hutzler's; Hudson's. Estévez hat for Madcaps, also Lord & Taylor

RUTLEDGE



Winter dinner-theatre look completely

of the moment—slender elegance with a few ounces

of mink-bordered Somali leopard jacket;

a glossy eyelash-fringe of hat.

Jacket by Ben Kahn, at Henri Bendel; Nan Duskin, Creed's of Toronto.
Hat, also at Henri Bendel. Evins shoes. I. Miller.

RUTLEDGE



(Continued from page 101) Christmas Carrousel Party (cocktails, dancing, fashion show), for the Florence Crittenton Home.... On the same evening, in Washington, the Symphony Ball, benefiting the National Symphony ... also that evening, in Chicago, the Snow Ball, benefiting the Chicago Lighthouse for the Blind ... and in Boston, same evening, the young Pan American Ball given in honour of the Latin-American students of the Boston-area colleges.... On December 7, on Long Island, the eighth annual North Shore Hospital Ball, to be held this year in the Cloud Casino at Roosevelt Raceway; guests can wear black tie or, if the spirit moves, dress as popular songs.... Same evening: Seattle's Bal-Fiesta, helping the Seattle Day Nursery.... On December 9, in New York, a theatre benefit-party for Prescott House; the play, *Dark at the Top of the Stairs* ... same date, André Tchaikowsky giving a concert at the Colony Club for the benefit of the Musicians Emergency Fund.... On December 15, in Seattle, the Art Museum Guild gives its Christmas party for the foreign students in the Seattle area.... On December 16. in Chicago, the Royal Ballet, starring Dame Margot Fonteyn, benefits the English Speaking Union of Chicago.... On the 20th, in New York City, the Débutante Cotillion and Christmas Ball, benefiting the New York Infirmary. ... And on the 21st, in Chicago, the Passavant Débutante Cotillion, benefiting the Passavant Memorial Hospital ... same night, in Denver, the annual Débutante Ball, benefiting the Denver Symphony Orchestra ... same night, in Los Angeles, Las Madrinas Débutante Ball, benefiting, as it has ever since 1938, the Children's Hospital and Convalescent Home of Los Angeles.... On December 27, in New York, the Spence-Chapin Tiara Ball, at the Waldorf, benefiting Spence-Chapin Adoption Service, with the party's costs all underwritten this year by Juliette Marglen ... same night, in Santa Barbara, the Débutante Ball to benefit the Music Academy of the West ... and in Philadelphia, the same evening, the Ball of Mirrors, organized and run by men, to benefit six city hospitals.

Winter beguilement:

a gentle new coat shape,

a jacketed ball dress,

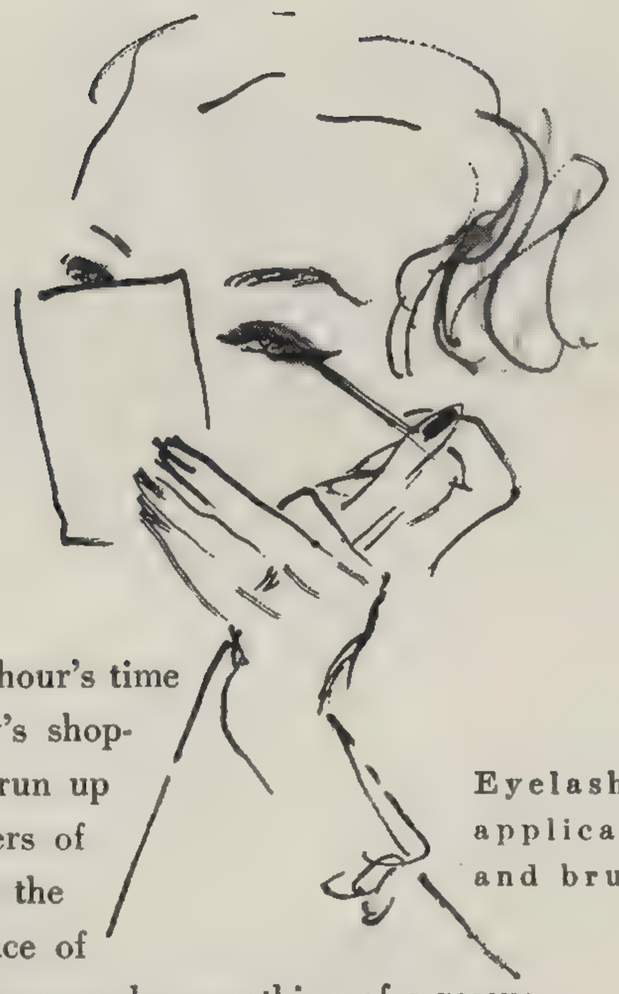
the dark beauty of mink

Cocoon coat, ¾ length, of Great Lakes natural dark ranch mink by Ben Kahn at Henri Bendel; Nan Duskin; Creed's of Toronto. Jacketed ball dress by Ceil Chapman in Wm. Rose satin, at Bergdorf Goodman. Lipstick: Dorothy Gray's Royalty Red.

RUTLEDGE



15 quick beauty-revivers



Eyelash job, record time: applicator to coat and brush simultaneously.

For the woman with less than a half-hour's time to repair her looks between the day's shopping and the evening's party, we've run up a list of new techniques—mere matters of minutes, each. None lasts beyond the intended evening, none takes the place of a regular salon-session, but together they can be something of a rescue committee. *The Emergency Coiffure,* for instance: For a shampoo that takes five minutes from beginning to end—drying-time included—sprinkle the hair lightly with a pleasantly-fragrant lotion called "Shampion." Rub this to form a lather, then towel off. Brush hair dry with a fresh hairbrush. For a ten-minute set: set big, loose pin-curls that follow the natural line of the coiffure; spray with a quick-drying hair-spray held no closer than twelve inches from the head; let dry for five minutes, remove pins, brush hair, and spray again to hold the line. Most of the new hair sprays are quick-drying; we used Jacqueline Cochran's Hair Control Spray for our test runs. *Fast Streaks:* Quick way to a quick form of hair-flattery—a little gilt streak-stick called Tintstik. Looks like a lipstick, operates like one, and goes along like one, in the handbag. *Fast Glow:* Best way to smooth the skin, "rest" the face, is the masque—it's practised by far too few women. Apply it to face, neck, and a few inches of the upper back if that's the way the décolletage runs. One of the newest of these good skin-brighteners is made by Orlane; it comes in pretty, unghostly tints; takes about 15 minutes to make amends—and it makes them noticeably. *Quick circle-eraser:* Rest the eyes under lotion-soaked cotton (one remarkable result-getter is Germaine Monteil's new mint-coloured eye bath). Improve circulation around the face itself (see the masque above). Make-up beneath the eyes with an opaque circle-eraser; make-up above the eyes with the idea Simonetta uses, next page. Then: make-up the lashes with the pen-like applicator by Helena Rubinstein; its dual control brushes as it colours (and takes no longer than signing your name). *Quick lift to the mouth:* This may be the next make-up pattern—a line-for-line copy of Kay Kendall's amusing, pleasant mouth. Apply lip-pencil in a clear V at the *(Continued on page 202)*



Emergency coiffure: "washed," set, dried, in 15 minutes.



Fresh streaks—fast: 15 seconds' work with new gilt streak-stick.



Instant expression-lift: the Kay Kendall mouth, drawn in lip-pencil.

Beauty bath: lynx on gold

Facing page: Tweed suit in a colour that's on the brink of a big new year—golden apricot. Seen here in the light of lynx, it's a winter beauty treatment. Suit by Handelsman & Raiffe, of Berriege wool tweed, about $185. Cashmere sweater by Forstmann. Both: Henri Bendel. Suit, also Woodward & Lothrop. Golden-coloured hair: Clairol's Crème Toner Rose Beige.



A beauty's
eye-beauty—
made public

SIMONETTA, the Italian designer,
has a way of magnifying her large
black-brilliant eyes in a way we find
provocatively different—
well worth a second look, in fact.
So, on her recent visit to America,
Donna Simonetta was asked by Vogue to pose
for the demonstration sketched on this page.
As it turned out, the Simonetta eye-make-up
routine involved approximately
thirty seconds, and the kind of plain white
liner-pencil and white grease-stick that
are available at theatrical drugstores.
With the pencil, Simonetta draws a
thin line across the rim of the
lower lid (at right). Next stroke (and
this is where the grease-stick—or even
white cream-liner—comes in) goes directly
under the arch of the brow; is blended
via finger tips—or you might use a
painter's sable brush—out to the temple.
It's this touch of light under her brows,
that makes Simonetta's eyes seem
larger; the line across the lid
that makes them appear brighter.



MARY URE, who plays
the hectored wife in John Osborne's
blistering play, *Look Back in Anger*,
is pretty in a delicate,
very English way—deep blue eyes,
fine bones, marvellous complexion.
For Miss Ure (who is, in private life,
Mrs. Osborne), the current production
marks her second time out in the
Alison Porter rôle—she quit the
London cast after eight months (tired,
she says, "of being shouted at").
At right, Miss Ure wears a black
cashmere evening sweater that can be
back-to-front or vice versa.
Turned around, the décolletage is
somewhat higher, lightly shirred.
This, by Bernhard Altmann; $30,
at De Pinna; Stix, Baer & Fuller.



RUTLEDGE



New beauties in the public eye

ELIZABETH ALLEN
is a press agent's dream
assignment: spirited out of an
industrial song-and-dance show
in Detroit, and into the ingénue
lead of *Romanoff and Juliet* twenty
hours before curtain time, she
acquitted herself charmingly; is now
settled-down firmly in the
funny Peter Ustinov play. Besides
being a phenomenally quick study,
Miss Allen has other notable gifts
for the stage: thick, coppery hair,
green-grey eyes, a lovely slim figure.
She wears, here, a sleeved, scooped out
white cashmere—the kind of sweater
that can take a long chiffon skirt
dancing, or stay at home with narrow
velvet pants. Dalton sweater;
about $31, at Bonwit Teller.



Paleness– in the light of Mainbocher

Here, two of Mainbocher's most beautiful current inventions in wool—the daily tweed suit, the under-coat wool dress. His newest invention for them: a warm, glowing paleness that's as becoming as indirect lighting.

Left: In honeyed beige wool tweed, with sleeves shortened and more ease to the skirt, Mainbocher's day-to-day suit: almost literally that now—it works just as well without the two-level mink collar.

Right: The chemise as Mainbocher cuts it: a smoothness of pale blond wool that manages to speak volumes about fit—in whispers. News within this framework: the high double-breasted bodice, shorter skirt. Suit and dress, to order from Mainbocher. The gold, pearl, and diamond jewels: David Webb. Calfskin shoes, by Customcraft.

FRANCES MCLAUGHLIN



PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT... The NATO conference in Paris, the two Sputniks, called by the French *les bébé-lunes*, and their revolutionary effect in changing the U.S. mind about the value of scientific training, of basic research, of what gets priority.... The strength of the Sunday afternoon program, "Wisdom"; the first program weakness of the new "Seven Lively Arts" which suffered from what the late Percy Hammond once called "fallen archness."... The orchestral texture of the Philharmonia Orchestra, the superb singing of Elisabeth Schwarzkopf in the new Angel album, *Der Rosenkavalier*.... Kay Thompson's *Eloise in Paris*, in which that imperative brat skibbles to France.... Richard Burton's polish in *Time Remembered*, the new Anouilh play, translated by Patricia Moyes.... *Speaking of Pianists*, by Abram Chasins whose new book is a flashing, often witty, outspoken appraisal; what he wants from art is this: "I want to be quickened."

PEOPLE ARE TALKING ABOUT... The way white-haired Emlyn Williams, in *A Boy Growing Up*, alone on an empty stage, brings Dylan Thomas, brilliantly, wittily, deliciously to life, while some thirty actors in *Under Milk Wood*, directed at times with rococo cuteness, lessen the force of the Thomas spirit.... The bounce of the song, "Wake Up Little Suzie."... Professor Floyd Zulli, thin, relaxed, and interesting at six thirty in the morning, when he discusses on CBS-TV such books as *Germinal* by Zola, *The Return of the Native* by Hardy, and *The Brothers Karamazov* by Dostoevski, giving each book a week of full-bodied critical emphasis without resorting to hoked-up dramatics.... Julius Monk's Downstairs, a night place where Ronny Graham is really funny.

PEOPLE ARE TALKING ABOUT... In London, *Woman in a Dressing Gown*, a British film that is abrasive, observant, and has the feel of horsepower in detailing the childish careening into chaos of a woman who secretes the elixir of accident-proneness.... The young who are discovering the slang of the thirties as though they had minted it.... The nerve-wracking but sometimes enjoyable garrulousness, the defiant syntax of Ayn Rand's *Atlas Shrugged* in which a super-tycoon, planning the destruction of world economy, sits about in black silk pyjamas, playing marbles with semi-precious stones.... "The Index of Boredom," a new measure used on TV viewers.

PEOPLE ARE TALKING ABOUT... *Romanoff and Juliet*, a semi-conscious entertainment that keeps fainting whenever Peter Ustinov, its author-actor, is not on stage, but floods with heart and wit when he returns.... The magnificence of the eight new galleries of American art at the Metropolitan Museum.... The hypnosis for history-lovers of the new Rand McNally *Atlas of World History*, which contains a series of maps that show practically everything from erased Troy to who owns what in 1957.... The true power of the French movie, *Gervaise*, based on Zola's *L'Assommoir*, in which Maria Schell, whose voice has the range of a song, plays marvellously in a slum story about alcoholics, a story with more breadth, psychological understanding, and actual spiritual quality than all the current stories in movies about addicts, drunks, and delinquents; at times it seems like clean wash blowing in a mountain breeze.







MRS. DAVID BRUCE, *right*, the wife of the American Ambassador to the Federal Republic of Germany, sat for her portrait at the Embassy at Bad-Godesberg near Bonn, where most of the foreign diplomatic corps live. The daughter of an American diplomat, Mrs. Bruce, who is a beautiful woman, grew up in a polylingual world, is a delightful talker in a variety of languages, an amusing commentator with a deep charm, partly because she gives her full interest and her diplomat's listening ear to others. Quite apart from her official life, Mrs. Bruce is a connoisseur of German porcelain, a scholar on the French eighteenth century; her articles on eighteenth-century art, literature, and history have appeared in French literary magazines. Shown here are sketches for the portrait of Mrs. Bruce, an oil painting (lower right), recently on exhibition in the impressive portrait show by René Bouché at New York's Iolas Gallery. Among the others whom M. Bouché painted and sketched and whose portraits were in the exhibition are Aldous Huxley, Georges Braque, Jean Cocteau, and Ambassador and Mrs. Henry Cabot Lodge.



THE NIARCHOS COLLECTION

...as the owners see it aboard the yacht, "Creole," and in their New York and London apartments

A worldly, handsome Grecian couple, Mr. and Mrs. Stavros Niarchos count among their treasures, two sturdy young sons, Philip and Spyros, and a collection of paintings valued at more than five million dollars. Their various ménages in London, New York, on the Riviera, and the new house in Paris have one common, inescapable charm: each one is a small museum, with superb furniture and paintings. Sixty-three of their paintings, ranging from sixteenth- to twentieth-century masters, will be shown at the Knoedler Galleries in New York from December 3 through January 10, including part of the recently acquired Robinson collection. (All for the benefit of Queen Frederika's Fund and the Hospitalized Veterans Service of the Musicians Emergency Fund.) Of these paintings, about two million dollars' worth goes seafaring on the eel-sleek, black, three-masted schooner, "Creole," when the Niarchos are also aboard. (Also flying the Niarchos flag: a smaller yacht, "Eros," fifty-five petroleum tankers, seven freighters, and twenty-five ships in construction.) A galleon of treasure, the "Creole" swoops in full sail to islands where "all the shores are pearl, the water nectar, and the rocks pure gold." Guests dine under the gaze of Renoir's "Girl with Red Plumed Hat," read beneath Rouault's ravaged, wise "Old Clown," drink liqueurs in view of Gauguin's brilliantly pink "Horsemen on the Beach." Manet's sketch for "Olympia" hangs in the owners' stateroom; a Degas dancer in the main saloon. In London, the Niarchos penthouse at Claridge's is a green, white, and gold place jewelled with Fabergé *bibelots*, Louis XVI pieces, a Savonnerie carpet, rare porcelain, and canvases by Van Gogh, Cézanne, Renoir, and Pissarro. Two of their greatest masterpieces hang in their New York apartment, "Pietà" and "St. Peter," both by El Greco. Apart from their incalculable pleasure in collecting, Mr. and Mrs. Niarchos live with their paintings. Recently Mr. Niarchos said, "I want the paintings I own to bring me joy." They do.

PICTURES AT AN EXHIBITION: Most of these Niarchos treasures, *below*, will be shown at the Knoedler Galleries this month. Of these dozen paintings, three belonged to the Edward G. Robinsons whose collection of fifty-eight canvases and one Degas sculpture Mr. Niarchos acquired for three million dollars by telephone from St. Moritz.



Renoir, "Girl"



Degas, "Dancer"



Cézanne, "The Aqueduct and the Lock"



Manet sketch for "Olympia"



Gauguin, "Harvesting the Grain"



Toulouse-Lautrec, "Jane Avril"

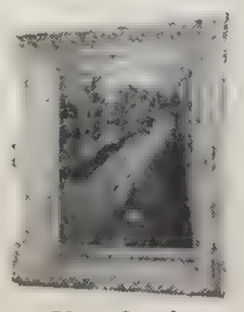


Cézanne, "Self Portrait"

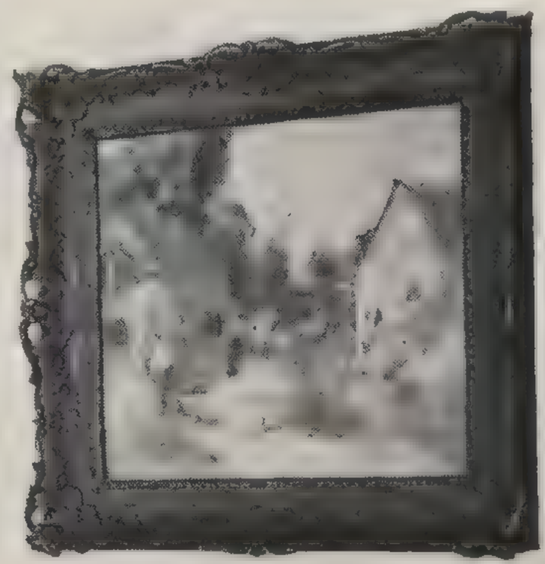
Van Gogh, "Bridge at Asnières"

Van Gogh, "Thistles"

Van Gogh, "Church in Snow"



Van Gogh, "Country Road, Arles"



Pissarro, "Threshing at Montfoucault"

In the main saloon: left, Van Gogh's "Portrait of Père Tanguy"; right, Gauguin's famous "Horsemen on the Beach."

ABOARD THE YACHT, "CREOLE"



Renoir's "Girl with Red Plumed Hat," in the dining saloon.



Rouault's "The Old Clown," on the library wall; the four paintings on this page all came from the Robinson Collection.

ANTHONY DENNEY

El Greco's "Pietà," in the almost totally red drawing room in which only one other painting hangs, the Gauguin shown below.

IN THE NIARCHOS'
NEW YORK APARTMENT



Gauguin's "Brittany Landscape."

El Greco's "Saint Peter," in the
white and black and turquoise entrance hall.

A Renoir hangs in the drawing room above Mr. Niarchos' writing desk, fitted out with pieces by the Russian master, Fabergé; more Fabergé in the Louis XVI cabinet at the left.

IN THE LONDON APARTMENT



Close-up of the cabinet: among the treasures, Fabergé crystal bowl with fourteen sprays of flowers; a pair of coffee goblets, encrusted with diamonds and rubies, used by the Sultan Abdul Hamid; two Fabergé Imperial Easter Eggs.

Van Gogh's "The Alyscamps at Arles," in the dining room, above a sideboard holding a large Chelsea tureen in the form of doves, part of a magnificent collection of Chelsea.

ANTHONY DENNEY

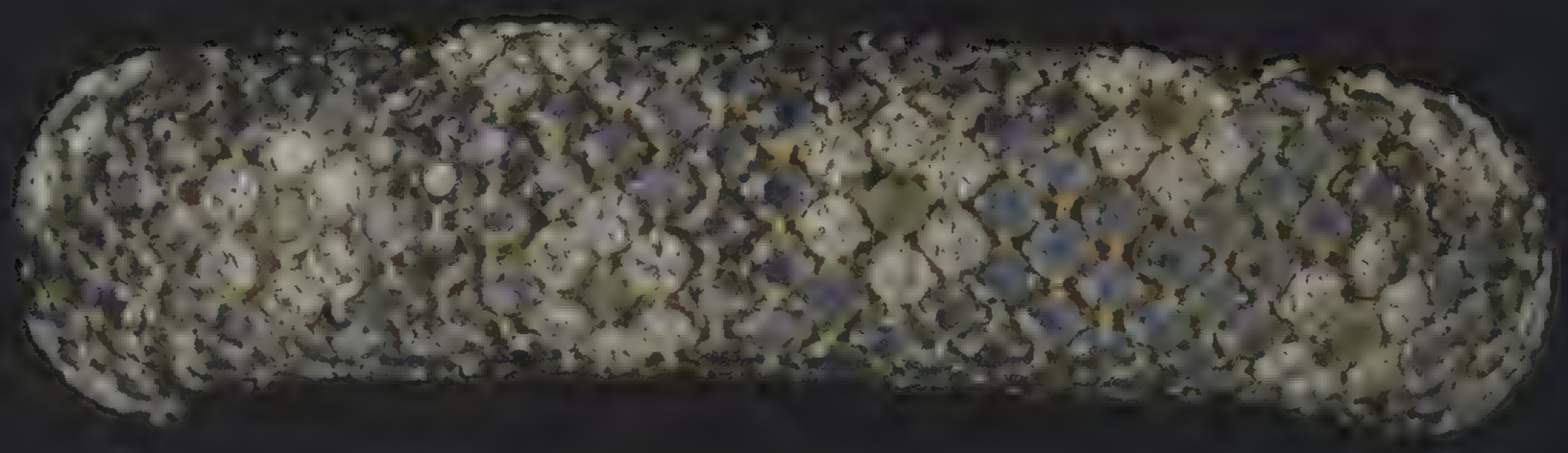












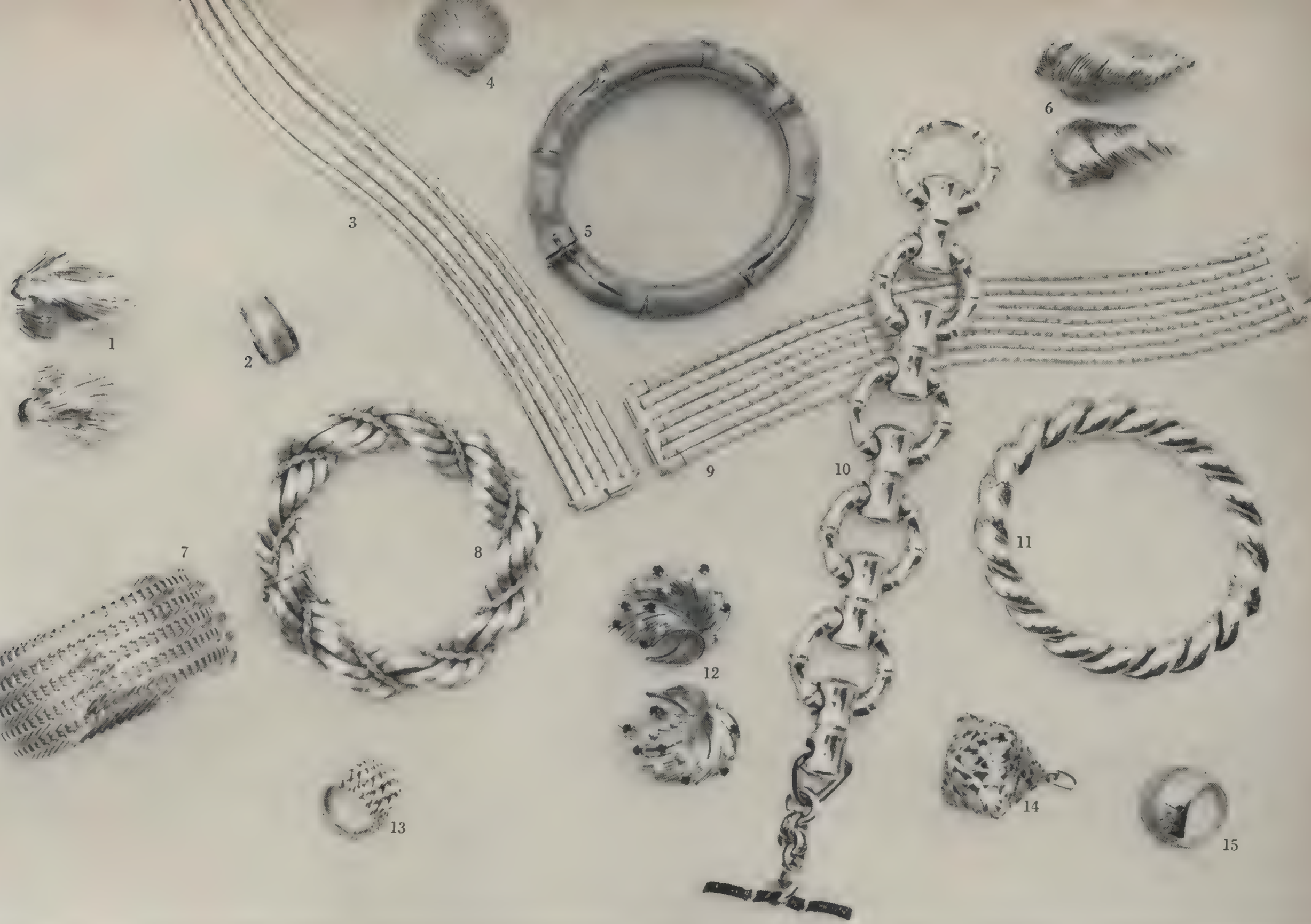
Dazzle: from a jewel safari

At left: Shown life-size, here—
jewels that offer,
besides rare and enduring beauty, the added lure
of an exotic past. The precious stones that
make them dazzled, quite recently, in the
jewel collections of Indian princes.
Brought to America and reoriented by
Van Cleef & Arpels, the stones in their new
settings—still deliberately Indian in flavour—
are photographed here for the first time.
Far left (and reading clockwise thereafter):
Diamond lilies with enormous emeralds at the
centre. One clip, smaller—by millimetres.
Ruby petals, opening out from a cluster
of diamonds; this pin, mounted on platinum.
Trellis bracelet—rubies, diamonds laced over gold.
Yellow diamond rose pin, blooming above
baguette diamond leaves and stem.
Rounded sapphire bracelet, Paisleyed with
diamonds and emeralds.
More about jewels, page 179.

Dazzle: from furred moire

MRS. WILLIAM RAYNER,
at right, who was, before her marriage,
Chesbrough Hall, is the daughter of
Mrs. Charles Minot Amory.
A tall, dark-haired young woman with immense
black-brown eyes, Mrs. Rayner wears here one of
the season's great dazzlers: a back-dipping
ball dress of pale silvery green silk moire and a
coat to match—the latter, lined with white fox
and spreading to a little train. Costume,
by Scaasi. Coat (to order) and dress:
Lord & Taylor; Marshall Field; I. Magnin.
Shoes: Gamins at Andrew Geller.
Coiffure by Enzo.





GRIGSBY

Collection photographed above: all gold, all from Tiffany, and all with their taxes included in their price tags—$39 to $725.

1. Feathery feather-shaped gold clip earrings. These, from France; $195.
2. Ring on the good-buys list: textured gold band, set concave between thin, etched gold margins. This, $39.
3. An Italian gold bracelet—five strands of slender shiny links; $225.
4. For vitamins A through Z, a gold seashell to keep them in; $225.
5. Bamboo as the Italians do it—rigid gold bangle, to wear with more of same (budget willing). This, $275.
6. Plain gold earrings from France, swirled in an upward direction; $195.
7. Could be all the cuff a dress might wear—a wide, woven, pliable gold bracelet. From Italy; $525.
8. Gold Italian chains—large and small—twisted into a bracelet; $375.
9. Seven-strand version of bracelet #3—and a very *luxe* present in combination with it. This one, $325.
10. From Italy, more ideas re bamboo: bright gold link bracelet; $395.
11. Possible companion piece to any bracelet here (or owned), a twist of gold, from Italy. Bracelet, $225.
12. Diamonds and sapphires, trickled over swirling gold earrings; $725.
13. In the news of big rings, this from France: gold, plaited up to a roped dome-shaped top. This, $195.
14. To add to a charm bracelet (or this might be a reason to start one), a lacy gold Italian pyramid; $100.
15. A handsome, simple, textured gold ring with a price to match; $110.

Gold—for the sweater treasury

Opposite: Sweater that couldn't possibly be just like one she already owns (practically born yesterday, in fact)—lined with 24-k. gold lamé, buttoned with cabochon emeralds set in gold. The more familiar part: beige cashmere. By Torrez VI; $650 plus tax. Beige cashmere pull-over: Lyle & Scott; $22. Brown velveteen pants, by Evan-Picone, $20. Bergdorf Goodman; Neiman-Marcus. Castlecliff jewellery: Bergdorf Goodman.

FRANCES MCLAUGHLIN

100 present ideas in plenty of time

We've yet to see the Christmas list that rounded December without a few presentless names on it—whether it's a list in the hands of a woman who has almost everything wrapped up by the middle of July, or a list in the hands of a chronic eleventh-hour shopper. For both of these, and for the one that falls midway between: the news on these eight pages. In all: over 100 present possibilities—masculine, feminine, genderless. The collection here, part of a serial story (for the first chapter, see the lingerie, jewellery, and house presents in November 15 Vogue).

Present directory *continued*


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1. A first Christmas dress—blue cotton broadcloth with a middy collar; By Yolande; $8. At Bonwit Teller.
2. One light that never fails—this flash recharges itself via any wall socket. Leather cased. $7; Lederer.
3. Sweater-and-skirt dressing as a night look. Lacy natural-colored Shetland wool cardigan, by Torrez VI; $40. DePinna; Neiman-Marcus. Long beige mohair skirt, by Philip Sills; $90. Lord & Taylor; Neiman-Marcus.
4. Jigger-size English pewter mug. $4.50 inc. tax. At Brooks Brothers.
5. Seven-jewel watch not much bigger than a minute, with numerals indexed on top. Oris; $14*. Arnold Constable.
6. Barrel ring—ivory and gold, with a Florentine scroll finish. By Cellino; $70*. From Bergdorf Goodman.
7. Tasselled striped silk heart for pins and needles; $14. From Bellini.
8. Studs go here—sterling silver box; $22 including tax, from Cartier.
9. Ivory pencil with a spray of gold, coral, or turquoise dots. $85 to $110 inc. tax. By Schlumberger. At Tiffany.

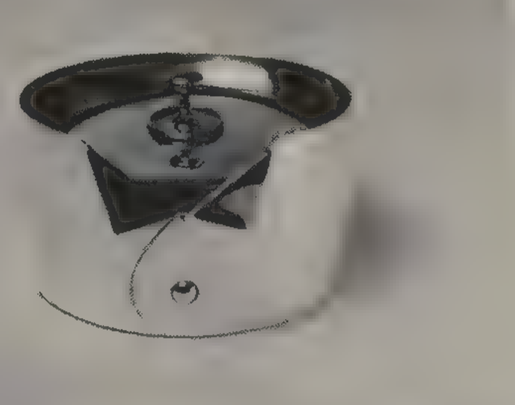

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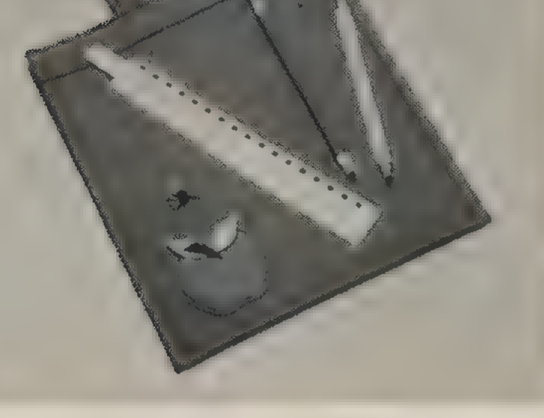

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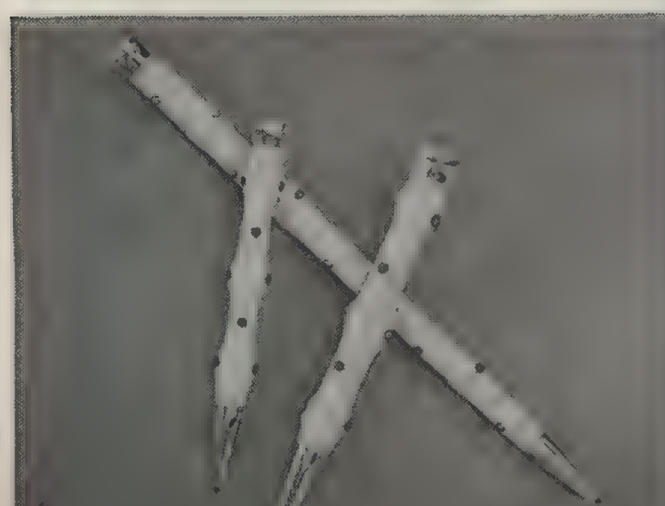

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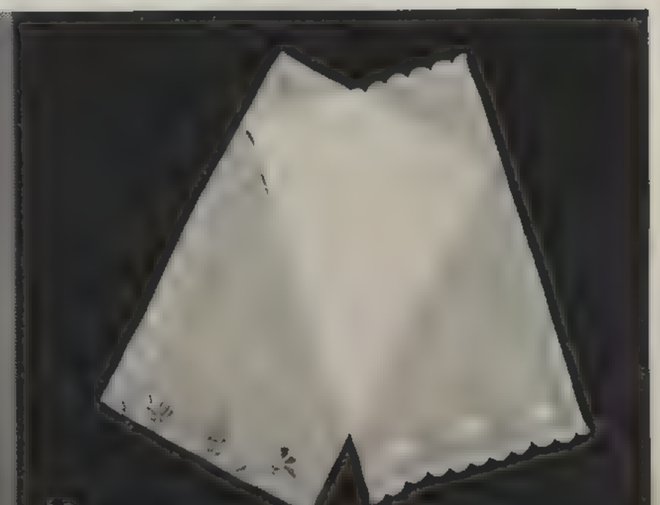

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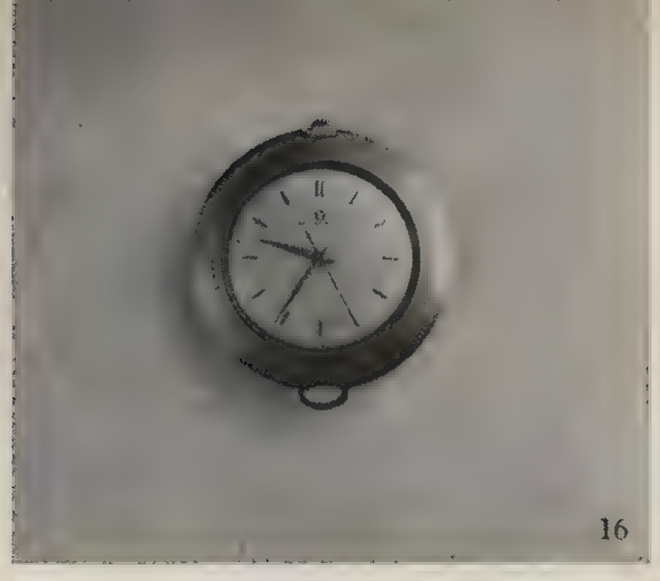

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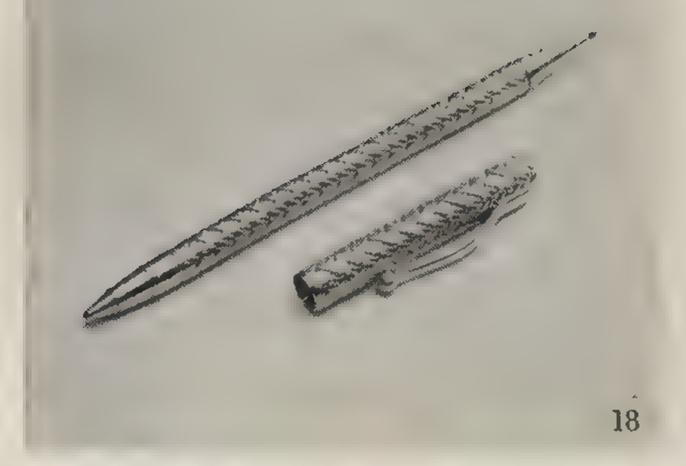

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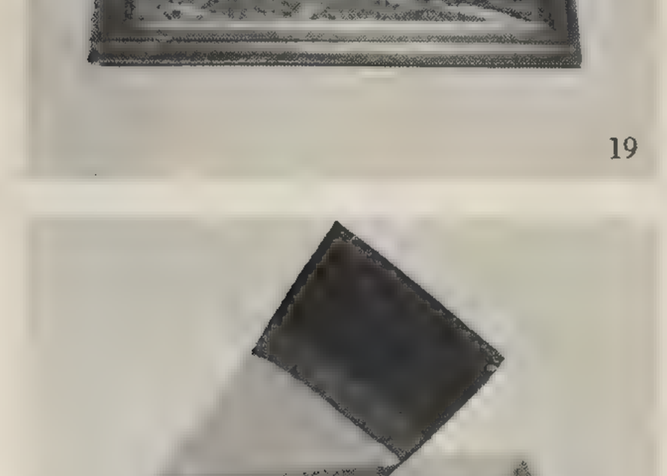

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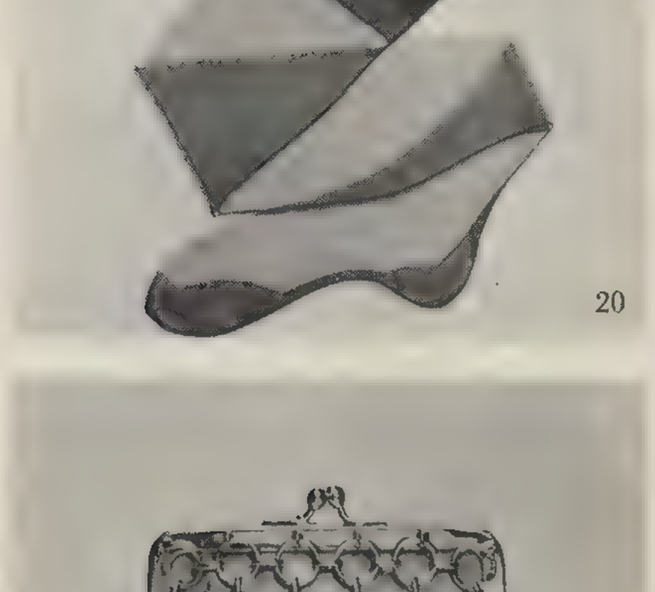

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10. Present with the news of fur to its credit. Raccoon bag; $8*. Altman's.
11. Red felt schoolbag—pockets indicated by an appliquéd pencil and ruler. About $6; at Eleanor Beard.
12. Glitter treatment for matches—a grainy gilt cover. $2. At Lederer.
13. For practically any neckline in fashion now: 3-strand cultured pearl necklace; $80*. Helena Rubinstein.
14. Coral rings on gilt—to think of in pairs if you're feeling indulgent. Luciana. $10* each. Saks Fifth Ave.
15. To place under cocktail glasses, white batiste napkins, with embroidery at one end; $2 each. Bellini.
16. Man's gold watch, double visibility—the back is Plexiglas. By Eterna; $350 inc. tax. At Georg Jensen.
17. Leather-sheathed ball-point pen, headed by a watch. $40*. From Dana.
18. Gold pen-and-pencil with cover; $205 including tax. Van Cleef & Arpels Boutique at Bergdorf Goodman.
19. Polished marble tray in rubbed walnut frame; $39. Asbro Imports.
20. Off-black nylon stockings for day or evening; $1.95 a pair. By Bellesharmeer. These, from Lord & Taylor.
21. Calfskin purse caged in gilt. Inside, there's a key chain; $6*. Dana.
22. Cultured pearls on a bed of gold. Ring, $45 inc. tax, at La Bottega.
23. Sapphire-dotted watch with a gold case, unbreakable crystal. By Tissot; $125 inc. tax. Saks Fifth Ave.
24. Free-lance fur collar: natural Canadian lynx for a sweater or jacket; $33 inc. tax. From Harold J. Rubin.
25. For a quartet of small matchboxes, silk rep holder. $8. Bellini.
26. Ivory earrings, with turquoise-starred gold stars and gold rims. Cellino; $110*. Bergdorf Goodman.
27. Travel clock in a pigskin case—this one tells days and months along with everything else; $11*. Lederer.
28. Marble place mats—handsome enough to become permanent table fixtures; $10 each. Asbro Imports.
29. Timely addition to a charm bracelet: gold heart that opens on a watch. By Concord; $285 inc. tax. Tiffany.
30. Gold stickpins, shell-shaped; each containing a cultured pearl. $15 per pin. From Wallach Sons.
31. Evening watch, collared with diamonds. Omega; $400*. Altman's.
32. The fur idea, smoker's version: cigarette case of printed hair calf. By St. Thomas; $8. Bergdorf Goodman.
33. Ivory and turquoises heaped over a barrel-shaped gold ring. By Cellino; $75*. From Bergdorf Goodman.

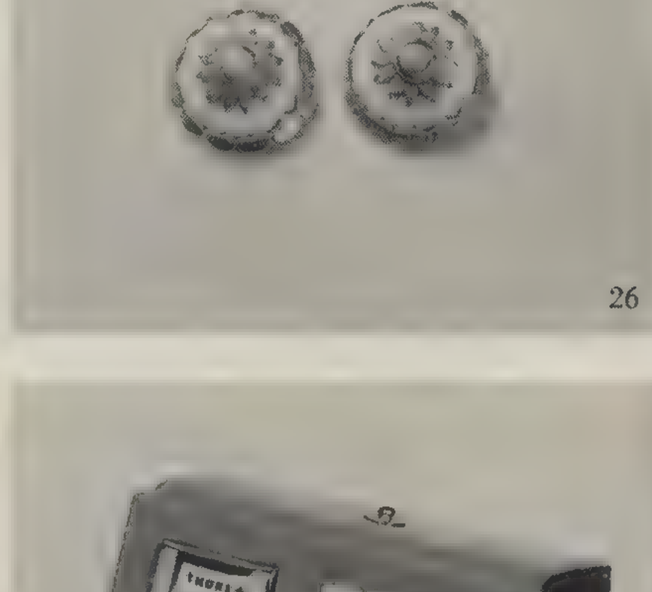
*PLUS TAX

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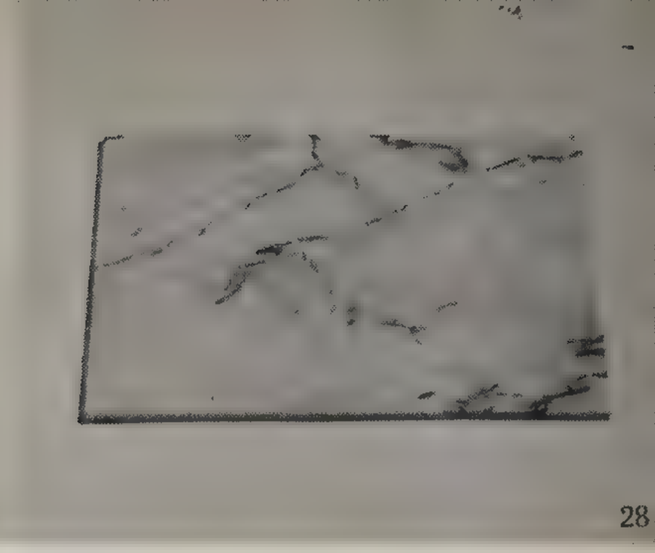

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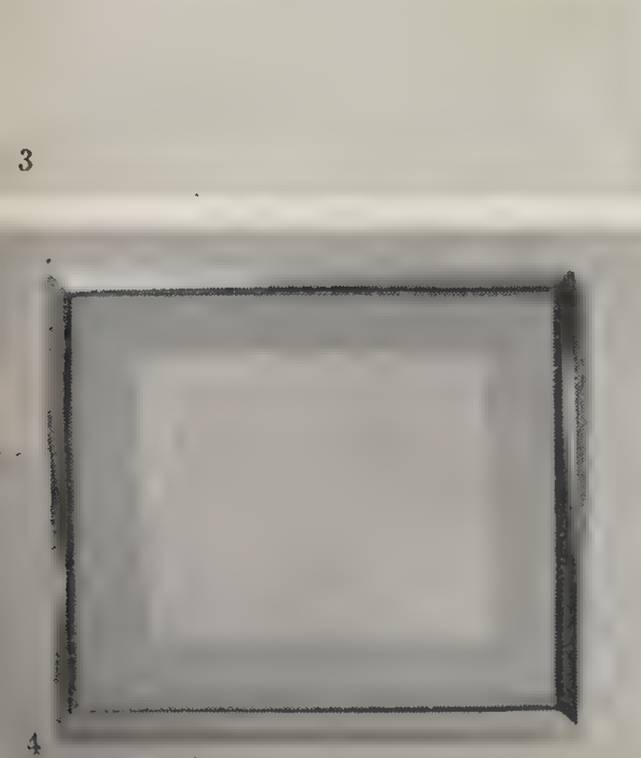
Present directory
continued

1. Present for a cashmere sweater—a soft full chiffon skirt attached at hip-level, thin glittery straps criss-crossing a low back. All, honey-coloured. Dress by Empire Imports, $110. From Rosette Pennington.
2. Fine décor for a sideboard—a green glass decanter, tall, minaret-topped. From Italy; $5. Jay Thorpe.
3. Time for a woman to wear—bracelet watch of 14-carat gold. This, by Concord, $360 inc. tax. At Tiffany.
4. Black pen-and-ink drawing mounted on natural silk. Plain gold-leaf frame. This, $65. At Karl Mann.
5. Contoured bracelet watch—14-k. gold, 17-jewel movement. By Gruen, $250 inc. tax. Schwartz Bros.
6. Tray that carries an Italian scene, off white and black. $8. Kenner.
7. Emerald, circled—an Indian emerald set in a band of Florentine gold; $180 inc. tax. At G. Dewey Sullivan.
8. House for travelling beauty equipment—a flower-print bag packed with jars, bottles. This, $11*. Jay Thorpe.
9. Handkerchiefs—fine, white, Alençon lace. Larger size, $8; smaller, $7. By Bloch Frères. Bonwit Teller.
10. Turquoise dome—circled by diamonds and set in a textured gold ring. $320 inc. tax. From Mercadel.
11. Late-day stripes—clutch bag of striped silk-and-rayon on a gilt frame. By Magid, $13*. At Henri Bendel.
12. Pants, hand-embroidered—bold flowery pattern sprawled on natural-coloured cotton; $30. Gunther Jaeckel.
13. Breakfast plates sit here—pale green batiste place mat, white-flowered; two napkins. These, $12. Bellini.
14. Button cuff links—globes of textured gold; $75 inc. tax. Mercadel.
15. Playing with fire—French cigarette lighter packed in a plastic domino; $2.50 inc. tax. Saks Fifth Ave.
16. Jewelled evening bag—a gold lamé clutch bag, studded with emeralds; $350*. Lilly Daché Boutique.
17. Round-faced watch set in a wide mesh bracelet. By Eterna, of 14-k. gold; $290 inc. tax. Georg Jensen.
18. Change goes here—black crocodile wallet, change purse inside. This, from France, $18*. Dunhill.
19. Ring that holds pearls, diamonds; 14-k. gold. $125 inc. tax. Altman's.
20. Tidy travellers—pigskin brush, comb, and nail file; $4. At Lederer.
21. Japanese coasters—eight, in a black lacquer box; $4. Kenner.
22. Key that makes the lock visible—14-k. gold with a magnifying glass at the top. Can be ground to fit any door; $40 inc. tax. Ross-Pennell.
23. Potpourri carriers—felt inlaid

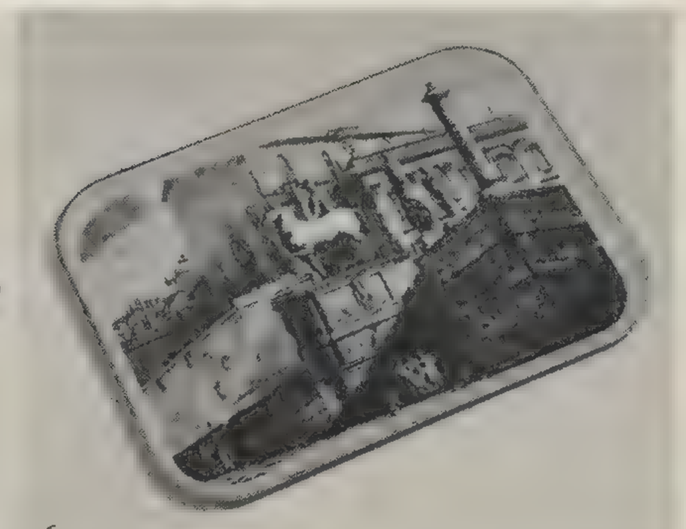

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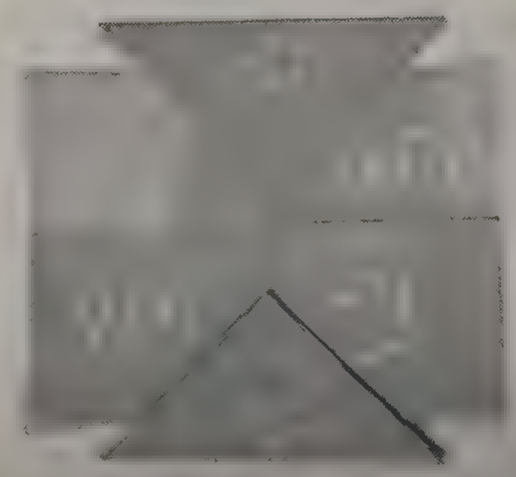

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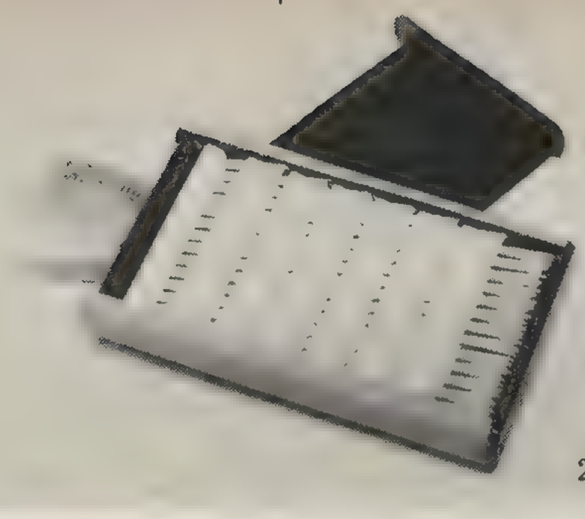

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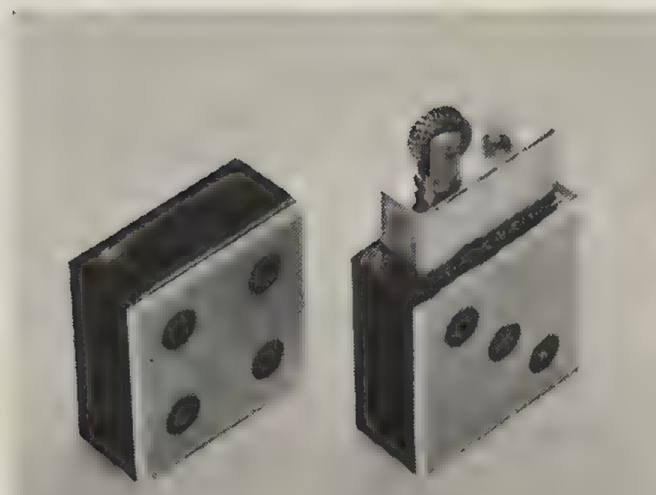

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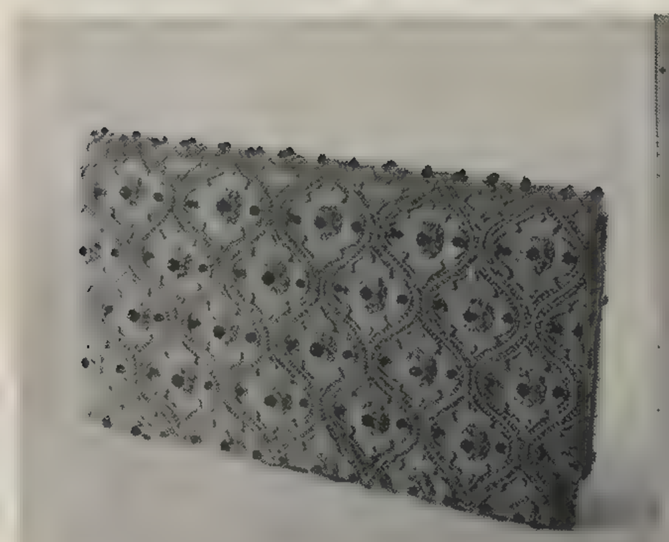
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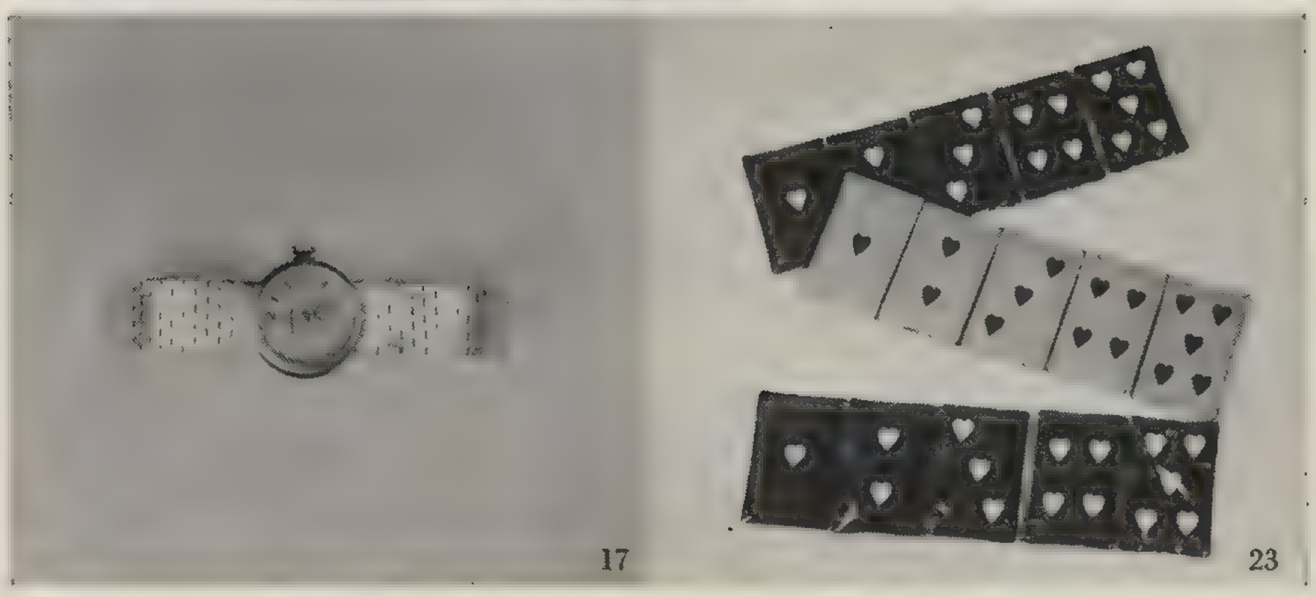
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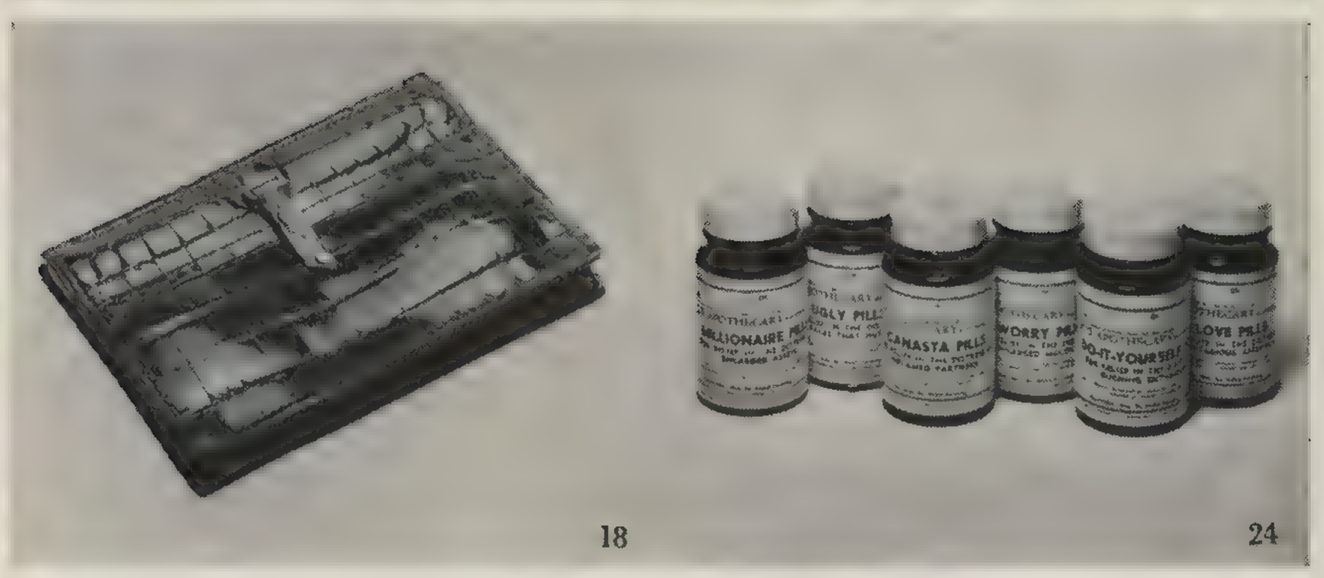


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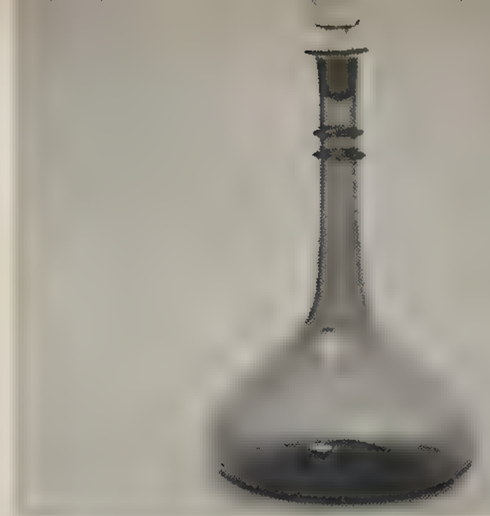


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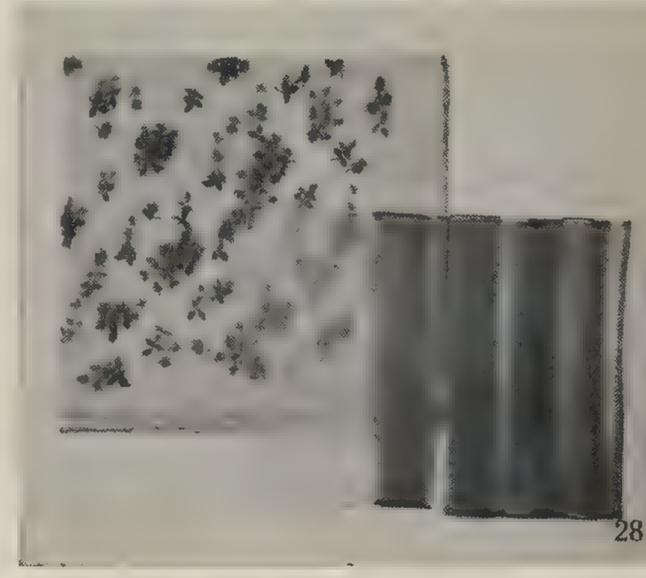
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card sachets. Singly or in sets; $3.50* each oard. From Shelley Marks.

24. Pills for . . . well, read their quack labels. Candy inside. These, $1 each bottle. From Bloomingdale's.

25. This might hang from a tree (or from a child's hand)—biggest-ever, brightest-ever Yo-yo. Imported from Japan, $1. At Penthouse Gallery.

26. Bottled in Italy—tall green glass (anything from wine to bath oil might fill in here); $5. Jay Thorpe.

27. Yellow gold watch held on a black suède strap; 17-jewel movement. This, by Longines, of 14-k. gold; $125 inc. tax. At Tourneau.

28. Beige silk organdie ascot. Chiffon handkerchief, velvet flocking. By Burmel, $1 each. Bonwit Teller.

29. Golden sheath dress—the knitted look at the peak of its new late-day luxury. This, by Goldworm of knitted cotton woven with Metlon gilt threads; $60. Bergdorf Goodman.

*PLUS TAX

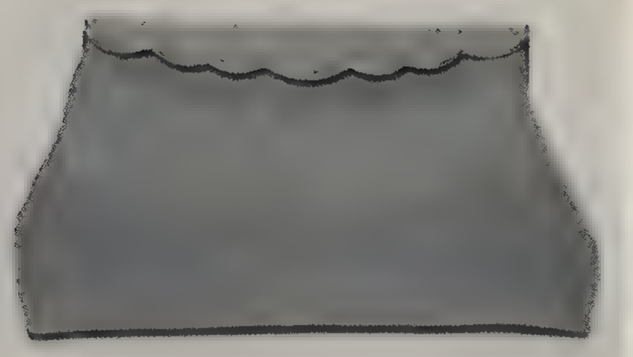
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Present directory

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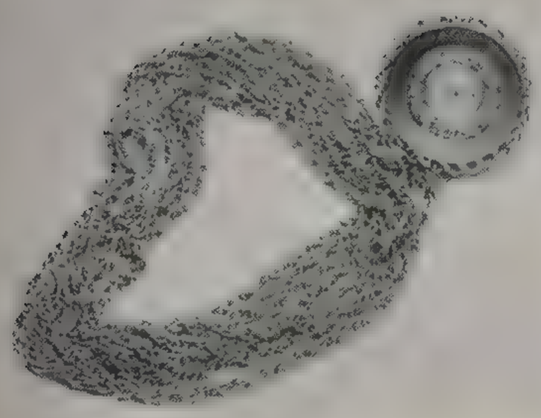
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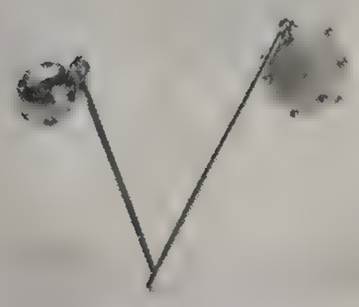
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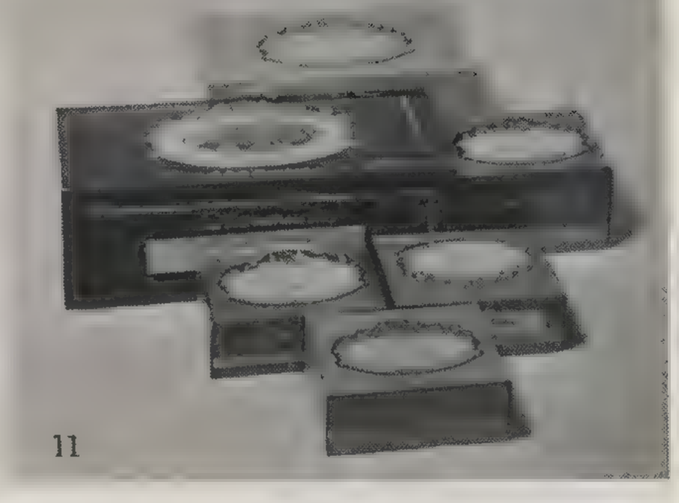
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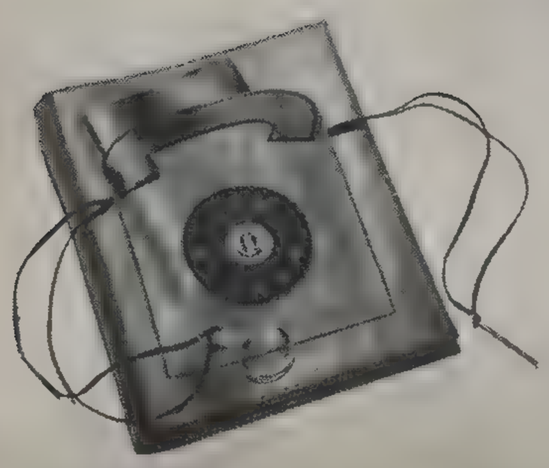
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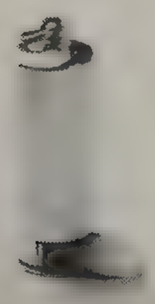
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1. Swiss watch with a twenty-dollar gold piece for a lid. By Le Coultre, $1,050*. From Tourneau.

2. Man's evening watch—gilt case, black suède strap, Swiss movement. By Medana; $13*. Franklin Simon.

3. Gold-rimmed smoky topaz heart for a bracelet or a gold necklace. By Margaret Finley; $40*. Jay Thorpe.

4. Necklace or belt—an antiqued gilt rope chain with a watch at one end. By Sheffield; $13*. At Best's.

5. Jewelled stickpins: ruby-studded gold, $55; gold on ivory, $50. Both: inc. tax. By Cellino. Bronzini.

6. To cover a telephone book—fully: leather cover, with pocket, attached pencil, magnifier; $15. Raya Dover.

7. Evening handbag—beaded gold lamé. $175*. By Josef. Jay Thorpe.

8. Silver Italian thimble (for a Vogue Pattern fan?), with quartz stones; Kay Fuchs. $3. Lord & Taylor.

9. News in a suède jacket: raccoon. Philip Sills. $350. Lord & Taylor.

10. Flowery stickpins—violet, green, or turquoise enamel, diamond centres; each $20 inc. tax. Wallach Sons.

11. Christmas dinner *grand luxe:* everything—duckling, potage, *pommes soufflées,* coquille—comes frozen from Chambord. Dinner for two: $12.75. Dinner based on Cornish hens: $11.75.

12. Solid gold pill dispensary—a sliding door at the bottom does the dispensing; $40 inc. tax. Ross-Pennell.

13. A rare appearance of the reptile, Jacaretinga: gold-edged wallet by Rolfs; $120*. Arnold Constable.

14. Furry leopard-printed handbag. By Enger-Kress; $13*. Lord & Taylor.

15. Gold die cast as a pillbox, lapis lazuli points; $260 inc. tax. Cartier.

16. White-handled porcelain measuring spoons—the bowls, four sizes, four colours; $5. At Suzanne-Crue.

17. Quilted turquoise silk jacket, standing collar. $40; velveteen pants, $13. By Dynasty; Lord & Taylor.

18. Woman's slip-through watch, and three straps to slip through it—gilt mesh, red suède, and black suède. By Medana; $17*. Franklin Simon.

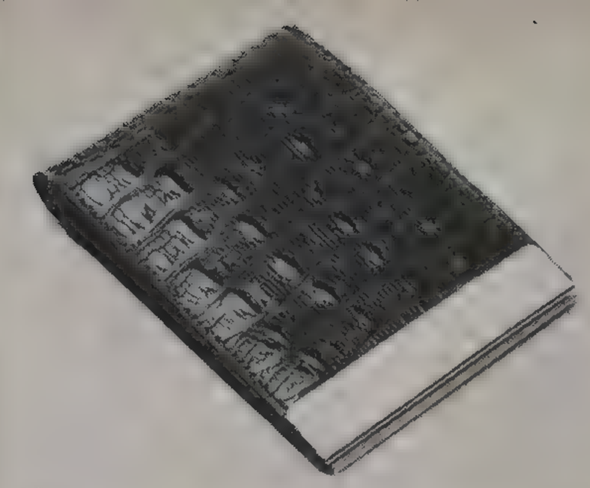
19. Appliquéd cotton handkerchief. By Carol Stanley, $1. Bloomingdale's.

20. Gold key with train connections—slot at the top holds subway tokens; $27 inc. tax. Ross-Pennell.

21. Gilt key spiral with glittery stoppers; $3.25*. Piazza Montici.

22. Gloves for his feet—Italian antelope slippers, lined with silk or leather; $20. At Signorina Eugenia.

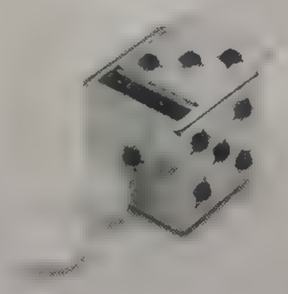
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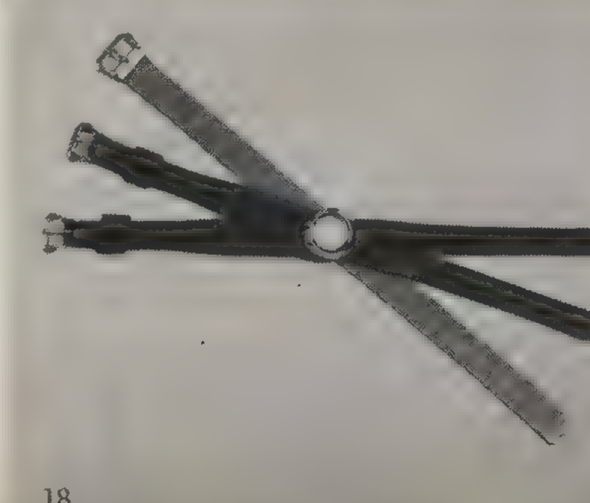
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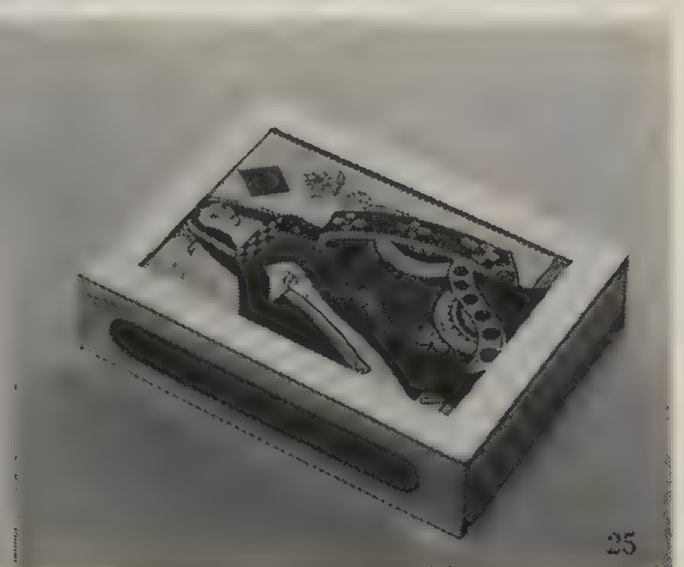


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23. Lined calfskin wallets. By Enger-Kress; each $13*. Tailored Woman.
24. Man's pocket watch centred in a spinning chrome roulette wheel. More activity on the underside—a miniature horse race; $33*. Meyrowitz.
25. French matches in a silvery box, face-card up. $12*. Bonwit Teller.
26. Gold watch, suède strap. By Gruen; $100 inc. tax. Schwartz Bros.
27. Rare old binding—to fill with cigarettes. About $4. At Dana.
28. Handbag décor, and a garden spot besides. Bloch Frères handkerchief; $1. At Saks Fifth Avenue.
29. Crystal and sterling silver flask, for bitters. $15 inc. tax. Cartier.
30. Perfume carrier for a purse—a round golden box with a sponge inside (you add the perfume). $3. Dana.
31. New fur brilliance—a full-length coat of natural Russian lynx (seemed a beautiful way to wrap up this section of Vogue's Christmas present ideas). Coat by B. Wollman, at Bonwit Teller; Frost Bros.; I. Magnin. The shoes, by Papagallo.

*PLUS TAX


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Shoe news on the bright side:
the glacé alligators

RUTLEDGE

Standing for their first pictures, here, alligator shoes issued under a glossy new finish, a bright new zing of colour—which is easily the most news that's happened to alligator in years. Their arrival now: a special delight for the woman who's organizing a mild-climate wardrobe (as for the red shoe and the black—they go to work as of now with day looks in any latitude). Opera pumps shown, of Fleming-Joffe alligator with a patent-leather finish, ready now in four colours, two lasts. On the facing page, white and blue alligator glacé—oval throats, curved sides. This page, red and black—square throats, straight sides. All, from Andrew Geller; about $85 a pair.

How to take command

A man buying perfume for his wife—especially if the man turns out to be your little old buddy George Gobel—has got to be in trouble.

It's not that I'm timid about it. If I want perfume, I'm going to march into that store and tell them so.

My problem is they don't really believe me.

When I say "they," you know who "they" are. "They" are the ladies in the black dresses who stand behind the counters in the stores waiting to sell you "Violent Affair," "Abandon," "One Utter Night," and the rest of those brews.

They always look at me, these ladies, as if I don't know what I want. I look at them as if I do. This is what the French call a *contretemps*.

I'll wager a fat old nickel you didn't know I knew French. That gets us back to the point of this article. Fact is, I learned French by buying perfume.

The first time I went into one of those big New York department stores to buy perfume for my wife Alice, the saleslady at the perfume counter—she spoke English but with a French accent—said, "Monsieur is interested in perfume?"

I said, "No. Actually I'm looking for some three-eighth-inch toggle bolts. I'm getting up a do-it-yourself Edsel, and I thought you just might have some..."

She didn't tumble a whit, that lady. She went off to wait on about six other people, and then she telephoned her mother, and after that she went to lunch. Her assistant came to wait on me. The assistant said, "Monsieur is interested in perfume?"

I said, "Why, yes."

She said, "Monsieur knows what he wishes?"

Well, I figured the answer to that had to be yes too, because there I'd been standing around the perfume counter for two solid hours, and if I didn't know what I wanted by then, I must be in pretty rocky shape.

So I pointed to a bottle on the counter and said, "I'd like a dram of that over there."

She looked at the bottle and then she looked at me. Then she said, "Monsieur is positive?"

"Oh absotively," I said. "Ain't no two ways about it. That there's the job for Alice."

"Alice?" the lady said.

"Alice Gobel," I said. "It's her married name."

"Ah," the saleslady said. "That explains everything."

"Well, not quite everything," I said. "I suppose you want to know why I'm buying perfume for her to begin with."

"It is none of my affair," she said, with what I am pleased to call a Gallic shrug. "It is not uncommon for a gentleman to buy perfume for a married lady."

"You don't understand," I said. "I'm a married gentleman."

"It is a complicated world we live in," the saleslady said.

"But," I said, "Alice Gobel..."

"Please," she said. "No names. It is not necessary at all. I assure you."

By George Gobel



TAINA ELG, atomizing George Gobel, is the alluring Angèle of the movie, "Les Girls."

RUTLEDGE

at the perfume counter

I said, "But *my* name is..."

"I am the soul of discretion," the saleslady said.

"Now you just hold onto your sock a minute here," I said to her. "We've got something to straighten out, you and I. I don't want you thinking I'm a Casanova or a Don Juan or a great lover, or something like that."

"As Monsieur wishes," she said demurely. The way she looked at me, I could see I'd won my point. She didn't think I was a Casanova or a Don Juan or a great lover.

"Now," I said, "what's the name of that perfume?"

She told me. It was in French. I blush to set it down here; in English it translates roughly to "The Other Side of the Tracks."

I said, "Wrap it up, dolly."

She nodded. "Monsieur wishes one ounce?"

"You can spray it around a little if you want," I said, "but I'm figuring on a quantity I can take out of the store with me. What do you get for a pint?"

At that point the first saleslady came back from lunch. There was a conversation in French. Then the first saleslady said to me, "Monsieur is interested in perfume?"

"No," I said. "Actually what I'm looking for is a four-hundred-foot drive chain. We're building a roller coaster in the back yard, and..."

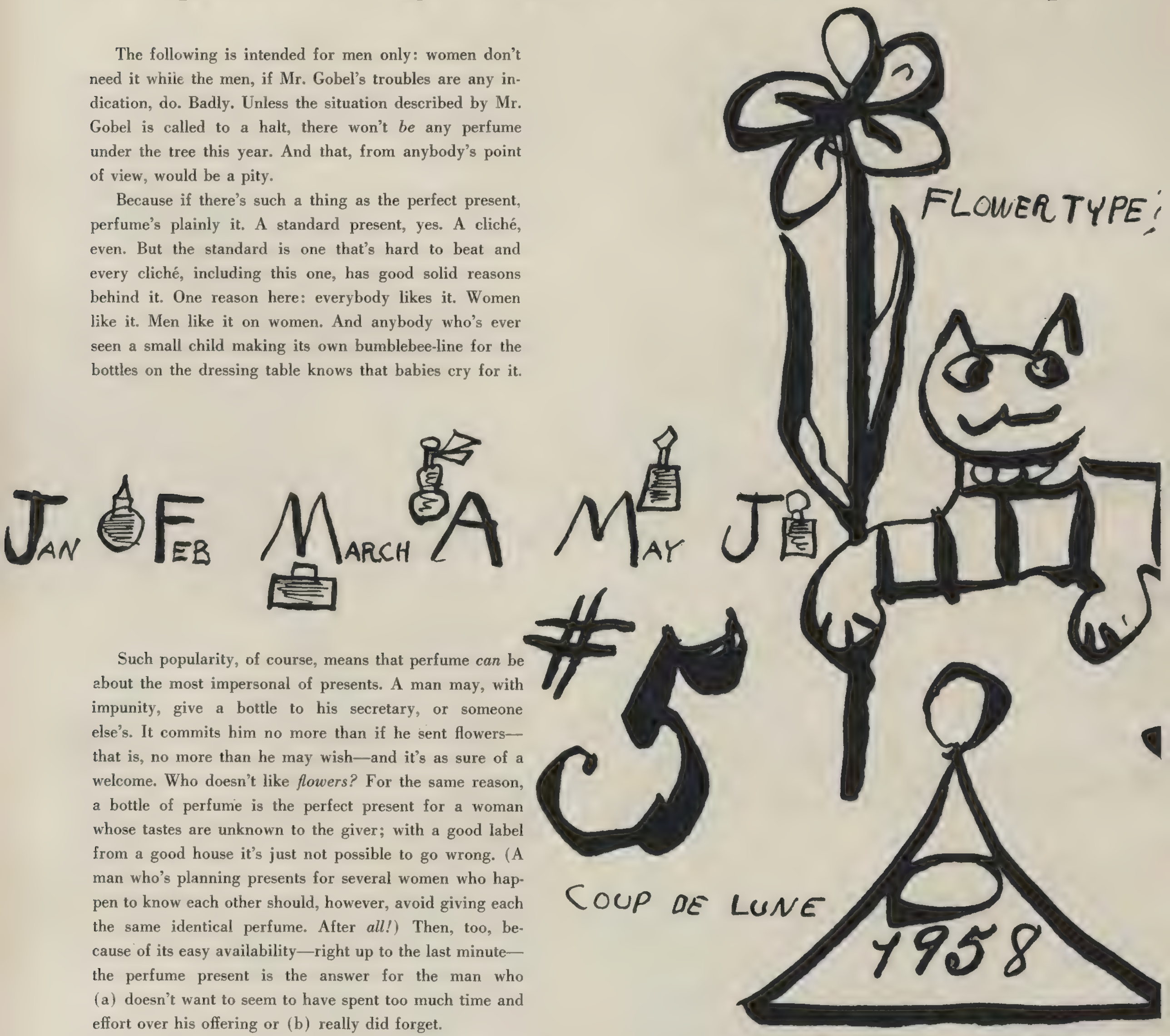
No question about who wears the pants in my family. Alice builds the roller coasters and I buy the perfume.



Vogue's perfume-buying

The following is intended for men only: women don't need it while the men, if Mr. Gobel's troubles are any indication, do. Badly. Unless the situation described by Mr. Gobel is called to a halt, there won't *be* any perfume under the tree this year. And that, from anybody's point of view, would be a pity.

Because if there's such a thing as the perfect present, perfume's plainly it. A standard present, yes. A cliché, even. But the standard is one that's hard to beat and every cliché, including this one, has good solid reasons behind it. One reason here: everybody likes it. Women like it. Men like it on women. And anybody who's ever seen a small child making its own bumblebee-line for the bottles on the dressing table knows that babies cry for it.



Such popularity, of course, means that perfume *can* be about the most impersonal of presents. A man may, with impunity, give a bottle to his secretary, or someone else's. It commits him no more than if he sent flowers—that is, no more than he may wish—and it's as sure of a welcome. Who doesn't like *flowers?* For the same reason, a bottle of perfume is the perfect present for a woman whose tastes are unknown to the giver; with a good label from a good house it's just not possible to go wrong. (A man who's planning presents for several women who happen to know each other should, however, avoid giving each the same identical perfume. After *all!*) Then, too, because of its easy availability—right up to the last minute—the perfume present is the answer for the man who (a) doesn't want to seem to have spent too much time and effort over his offering or (b) really did forget.

On the other hand, and in other circumstances, perfume can be the most personal of presents, and sure flattery. Suppose, for example, that you know (and like) the perfume she wears: it's *Joy*. But instead of giving her a single whopping bottle, you leave a standing order at the shop for a dozen smaller ones, to be delivered a bottle-a-month accompanied by flowers in season. Lilacs, it might be, in April, and in October great golden chrysanthemums. The point is that any perfume, once the air reaches it, has a tendency to change (one reason why it's better in the wearing than in the bottle). On the bottle-a-month plan, however, Christmas *Joy* lasts all year long.

If you don't know her perfume, or if you simply think she might like a change of air, there's this: You could send a *different* perfume each month. Instead of sending a dozen little bottles, though, send it in small pocket editions—nearly all perfumes are available, these days, in stylish little spillproof *flacons* for the purse. Here again, there's a good, common-sensible reason: no perfume lasts longer on the wearer than about four hours, and replenishment, if you'll excuse the pun, is of the essence.

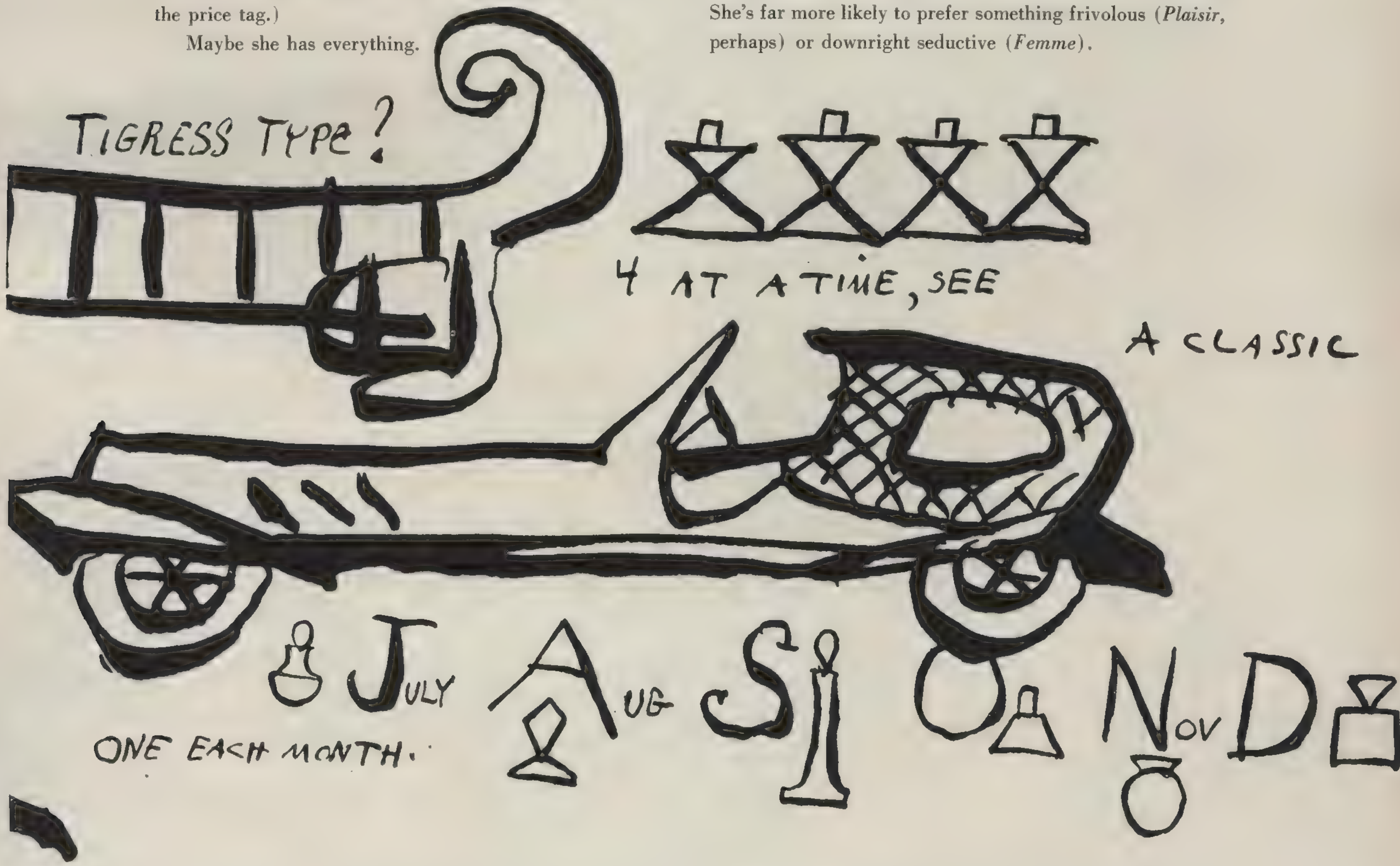
PRISCILLA PECK

guide for men

If, as it happens, you *do* know her perfume, and it's not *your* favourite, the above procedure offers still further compensations. This way, the perfumes you send will be chosen not at random, but because *you* like them. She's sure to be come attached to one or two—and even, possibly, to you.

Of course, she may be an old-fashioned girl in the mink-and-diamonds tradition, who likes her presents to make a splash. In this case, there's never too much of a good thing: a quart of *Arpège* should do nicely. She'll use it up sooner or later and what's more, she'll never get over the initial impact. (She'll also know, to the penny, what you spent. Any other present and you'd have to send along the price tag.)

Maybe she has everything.



But don't be misled. When deciding on a perfume for any particular woman, it is not necessary to confuse appearances with reality. If she's the tigress type, try something flowery. Guerlain's *Ode*, maybe, or *Ecusson* by Jean d'Albret. If she's a brisk sixteen, give her *Nostalgia* ("the perfume men remember"). If she's your mother, or your grandmother: *L'Air du Temps*, which says (clearly) that she's the most modern woman you know. For that matter, when it comes to perfume, age is no object. It's not only ungallant, it's inaccurate to assume that once a woman passes her first youth she automatically trades in her tastes for a whole new set, centred on lavender and rose water. She's far more likely to prefer something frivolous (*Plaisir*, perhaps) or downright seductive (*Femme*).

There really are people like this, and they pose a problem. Not if you're up on your perfumes, though. Just give her something so new she can't possibly have it—yet. Lancôme's *Envol*, for instance: there are, as of now, exactly 150 bottles in existence so you needn't worry about duplications. Other labels so new she may have only just heard of them: Dior's *Diorissimo* and Balenciaga's *Quadrille*. The woman who finds any of these three in her stocking is as up-to-date, in a perfume way, as it's possible to be.

There remains the woman (rare we hope) who, so far as you know, simply doesn't wear any perfume. One sure prescription: a nice big bottle of *Chanel No. 5*. Even if she's spent the last ten years in the jungle, she'll have heard of it, and be flattered. Besides, it *is* nice—in fact it smells divine: you'd be happy with it, too.

And remember, nobody appreciates a bottle of perfume under the tree more than the woman who was expecting a book. How about *Nuit de Noel?* After all, it's Christmas, isn't it?

Quadrille:
½ ounce, $14.50*

Nuit de Noel:
2 ounces, $45*

Nostalgia:
2 ounces, $45*

Arpège:
2 ounces, $40*

Ode
2½ ounces, $75*

Perfume-buying guide for men continued...

Taina Elg, tour conductor



Magie:
2 ounces, $75*

Diorissimo:
1½ ounces, $42.50*

Ecusson:
2 ounces, $35*

No. 5:
2 ounces, $35*

Joy:
1¾ ounces, $75

Plaisir:
2 ounces, $40*

Femme:
2 ounces, $38*

L'Air du Temps:
2 ounces, $45*

*PLUS TAX



Chemiserie self-made— from Vogue Printed Patterns

VOGUE PATTERN 995



Here, on pattern paper, are two new forms
of chemise ease. Their formula:
lenient lines, with shape added.
Not straight sacks, they're cut
and seamed to move with the figure inside,
and to make it clear that there *is* a
figure inside. Watch their skirt lengths
(an inch shorter than last year's);
watch hats like these—turbans wrap up
the chemise look beautifully.
Left: Chemise ease with shape—
the shape accounted for by a diagonal
seam from shoulder to hip, a part-way sash,
a black satin bow. Vogue Pattern 995,
designed by John Cavanagh; made here
in a black silk serge by Couleur.
Right: More chemise ease, a dress with
straight back, one interruption at the
front—a soft little sash with ends
that disappear through slits in the
side-front seams. Vogue Pattern S-4849,
shown in black silk crêpe, by Oneida.
On both pages: Turbans by Emme. Gloves
by Superb. Great Lakes natural ranch mink
stoles by Maximilian. Shoes: I. Miller.
For back views, sizes, yardages, see page 202.

VOGUE PATTERN S-4849





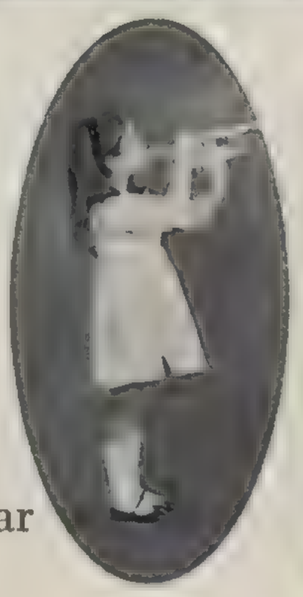




Any number can play. New kind of children's party: everybody gets a musical instrument; everybody plays it (tune no object); and even the hostess' mother recovers her hearing eventually. . . . Note that seven-eighths of the orchestra wear freshly tailored party-cotton dresses in fluffy colours, and the









hostess (clarinetist) wears something especially special and very new: a longer-than-knee-length party dress and long white cotton stockings.

FRANCES MCLAUGHLIN



In the large photograph, above: the trombonist (far left) wears pink-and-white stripes; Celaperm acetate and cotton, by Joseph Love. Sizes 3-6x; $6. Altman's.
Accordionist (second from left) wears pink and white dotted cotton (Fuller fabric), lace-banded; new "lampshade" sleeves. By Helen Lee. Sizes 3-6x; $15. Lord & Taylor.
Drummer (third from left) in a flourish of pink-and-white checks on Mission Valley gingham; round white collar. By R.A.R. Sizes 7-14; $8. Bloomingdale's.
Young man with a horn (centre) outnumbered, but unruffled: in a classic Eton suit. Grey men's wear wool flannel, by Imp Originals. Sizes 3-6; $17. Best's.
Harpist (sitting on steps) with a novel approach to the instrument—and a delicious pink pinafore, the straps ruffled, lace-edged; in cotton (Fuller fabric). Dotted Swiss blouse in nylon. All, by Nannette. Sizes 1-3; $6. Arnold Constable.
Clarinetist, who's also the hostess—in a white organdie dress that's the new below-knee length, its hem a double band of lace. By Suzy Brooks, in sizes 3-6x; $23. Saks Fifth Avenue.
Trumpeter (right, on steps) in pumpkin-coloured cotton lawn (a Bates Disciplined fabric). Lace-banded neckline. By Kate Greenaway, in sizes 3-6x; $6. Altman's.
Pianist (here, taking a break) in spice-brown and white cotton, triple organdie collar, brown ribbon sash, and Everglaze crease-resistance. By Youngland, in sizes 3-6x; $9. Russeks.
All the ladies' shoes, Mary Janes by Capezio: at Lord & Taylor.
All musical instruments for this concert: F.A.O. Schwarz.

A short story by ALBERT CAMUS,
winner of the 1957
Nobel Prize in Literature

THE SILENT MEN

It was the dead of winter and yet a radiant sun was rising over the already active city. At the end of the jetty, sea and sky fused in a single dazzling light. But Yvars did not see them. He was cycling slowly along the boulevards above the harbour. On the fixed pedal of his cycle his crippled leg rested stiffly while the other laboured to cope with the slippery pavement still wet with the night's moisture. Without raising his head, a slight figure astride the saddle, he avoided the rails of the former car-line, suddenly turned the handle bars to let autos pass him, and occasionally elbowed back into place the musette bag in which Fernande had put his lunch. At such moments he would think bitterly of the bag's contents. Between the two slices of coarse bread, instead of the Spanish omelette he liked or the beefsteak fried in oil, there was nothing but cheese.

The ride to the shop had never seemed to him so long. To be sure, he was aging. At forty, though he had remained as slim as a vine shoot, a man's muscles don't warm up so quickly. At times, reading sports commentaries in which a thirty-year-old athlete was referred to as a veteran, he would shrug his shoulders. "If he's a veteran," he would say to Fernande, "then I'm practically in a wheel chair." Yet he knew that the reporter wasn't altogether wrong. At thirty a man is already beginning to lose his wind without noticing it. At forty he's not yet in a wheel chair but he's definitely heading in that direction. Wasn't that just why he now avoided looking toward the sea during the ride to the other end of town where the cooper's shop was? When he was twenty he never got tired of watching it, for it used to hold in store a happy week end on the beach. Despite or because of his lameness, he had always liked swimming. Then the years had passed, there had been Fernande, the birth of the boy, and, to make ends meet, the overtime at the shop on Saturdays and on various odd jobs for others on Sundays. Little by little he had lost the habit of those violent days that used to satiate him. The deep, clear water, the hot sun, the girls, the physical life—this was the sole form of happiness in this country. And that happiness disappeared with youth. Yvars continued to love the sea but only at the end of the day when the water in the bay became a little darker. The moment was pleasant on the terrace beside his house where he would sit down after work, grateful for his clean shirt that Fernande ironed so well and for the glass of anisette all frosted over. Evening would fall, the sky would become all soft and mellow, the neighbours talking with Yvars would suddenly lower their voices. At those times he didn't know whether he was happy or felt like crying. At least he felt in harmony at such moments, he had nothing

to do but wait quietly, without just knowing for what.

In the morning when he went back to work, on the other hand, he didn't like to look at the sea, always there to greet him, and he would not meet it again until evening. This morning he was pedalling along with head down, feeling even heavier than usual; his heart too was heavy. When he had come back from the meeting, the night before, and had announced that they were going back to work, Fernande had gaily said: "Then the boss is giving you all a raise?" The boss was not giving any raise; the strike had failed. They hadn't managed things right, it had to be admitted. An impetuous walkout, and the union had been right to back it up only half-heartedly. After all, some fifteen workers hardly counted; the union had to consider the other cooper's shops that hadn't gone along. You couldn't really hold it against them. Cooperage, threatened by the building of tankers and tank-trucks, was not thriving. Fewer and fewer barrels and large casks were being made; work consisted chiefly in repairing the huge tuns already in existence. Employers saw their business compromised, to be sure, but even so they wanted to maintain a margin of profit and the easiest way still seemed to them to block wages despite the rise in living costs. What can coopers do when cooperage disappears? You don't change trades when you've gone to the trouble of learning one; this one was hard and called for a long apprenticeship. The good cooper, the one who fits his curved staves and tightens them in the fire with an iron hoop, almost hermetically, without caulking with raffia or oakum, is rare. Yvars knew this and was proud of it. Changing trades is nothing, but to give up what you know, your master craftsmanship, is not easy. A fine craft without employment and you're stuck, you have to resign yourself. But resignation isn't easy either. It is hard to have one's mouth shut, not to be able to discuss really, and to take the same road every morning with an accumulating fatigue, in order to receive at the end of every week merely what they are willing to give you, which is less and less adequate.

So they had got angry. Two or three of them had hesitated, but the anger had spread to them too after the first discussions with the boss. He had told them flatly, in fact, that they could take it or leave it. A man doesn't talk that way. "What's he expect of us?" Esposito had said, "that we'll stoop over and wait to be kicked in the arse?" The boss wasn't a bad sort, however. He had inherited from his father, had grown up in the shop, and had known almost all the workers for years. Occasionally he invited them to snacks in the shop; they would cook sardines or sausage meat over fires of shavings and, thanks partly to the wine, he was really very nice. At New Year's he always gave five bottles of vintage wine to each of the men, and often, when one of them was ill or celebrated an event like marriage or first communion, he would make a gift of money. At the birth of his daughter, there had been sugar-coated almonds for everyone. Two or three times he had invited Yvars to hunt on his coastal property. He liked his workmen and often recalled the fact that his father had begun as an apprentice. But he had never gone to their homes; he wasn't aware. He thought only of himself because he knew nothing but himself, and now you could take it or leave it. In other words, he had become obstinate as well. But in his case, he could allow himself to be.

He had forced the union's hand, and the shop had closed its doors. "Don't go to the trouble of picketing," the boss had said, "When the shop's not working, I save money." That wasn't true, but it didn't help matters since he was telling them to their faces that he gave them work out of charity. Esposito was wild with fury and had told him he wasn't a man. The boss was hot-blooded and they had to be separated. But, at the same time, it had made an impression on the workers. Twenty days on strike, and the wives sad at home, two or three of them discouraged, and, in the end, the union had advised them to give in on the promise of arbitration and recovery of the lost days through overtime. They had decided to go back to work. Swaggering, of course, and saying that it wasn't all settled, that it would have to be reconsidered. But this morning a fatigue that resembled defeat, cheese instead of meat, and the illusion was no longer possible. No matter how the sun shone, the sea held forth no more promises. Yvars pressed on his single pedal and with each turn of the wheel it seemed to him he was aging a little. He couldn't think of the shop, of the fellow workers and the boss he would soon be seeing again without feeling his heart become a trifle heavier. Fernande had been worried: "What will you men say to him?" "Nothing." Yvars had straddled his bicycle, and shook his head. He clenched his teeth; his small dark and wrinkled face with its delicate features had become hard. "We're going back to work. That's enough." Now he was cycling along, his teeth still clenched, with a sad, dry anger that darkened even the sky itself.

He left the boulevard, and the sea, to attack the moist streets of the old Spanish quarter. They led to an area occupied solely by sheds, junk yards, and garages, where the shop was—a sort of low shed faced with stone up to a halfway point and then glassed in up to the corrugated metal roof. This shop opened onto the former cooperage, a courtyard surrounded by a covered shed that had been abandoned when the business had enlarged and now served only as a storehouse for worn-out machines and old casks. Beyond the courtyard, separated from it by a sort of path covered with old tiles, began the boss's garden, at the end of which his house stood. Big and ugly, it was nevertheless prepossessing because of its Virginia creeper and the straggling honeysuckle surrounding its outside steps.

Yvars saw at once that the doors of the shop were closed. A group of workmen stood silently in front of them. This was the first time since he had been working here that he had found the doors closed when he arrived. The boss had wanted to emphasize that he had the upper hand. Yvars turned toward the left, parked his bicycle under the lean-to that prolonged the shed on that side and walked toward the door. From a distance he recognized Esposito, a tall, dark, hairy fellow who worked beside him; Marcou, the union delegate, with his tenor's profile; Saïd, the only Arab in the shop; then all the others who silently watched him approach. But before he had joined them, they all suddenly looked in the direction of the shop doors, which had just begun to open. Ballester, the foreman, appeared in the opening. He opened one of the heavy doors and, turning his back to the workmen, pushed it slowly on its iron rail.

Ballester, who was the oldest of all, disapproved of the strike but had kept silent as soon as Esposito had told him that he was serving the boss's interests. Now he stood near the door, broad and short in his navy-blue jersey, already barefoot (he was the only one beside Saïd who worked barefoot), and he watched them go in one by one with his eyes that were so pale they seemed *(Continued on page 190)*

MORE ART THAN MONEY

For the seventh time, Vogue scouted the New York galleries, collected these nineteen works of art, all to delight "the glutton eye."

By now in Vogue's annual "More Art Than Money," there have been one hundred and one works to pleasure young collectors, rich collectors, and people who fall in love with only one painting. (Some of those works, incidentally, have increased enormously in value, i.e., a $200 sixteen-inch bronze Giacometti shown in Vogue in 1950 is now about $1800.) Last year, although only seventeen pieces were shown, forty-nine were bought—with late-comers asking for "Something like it, then." The buyers included two Swiss dealers, two Canadian collectors, collectors from Tacoma to New York, and a Connecticut man who telephoned the gallery from Idlewild Airport fearing that he was too late for a third-century A.D. Japanese sculpture.

(*Continued on page 196*)

1. "Kite and Dog" by Leonard Baskin, American sculptor. Pen and ink, crayon. With frame, 35⅞″ x 27½″. Grace Borgenicht. **$300.**

2. "Black and White" by Franz Kline, American painter. Oil on paper. Without frame, 8½″ x 11″. Sidney Janis Gallery. **$250.**

3. Untitled oil by Ellsworth Kelly, a young American. Without frame, 16″ x 24″. Betty Parsons. **$200.**

4. "Mare" by Tom Hardy, an American sculptor. Welded steel and puddled bronze. With wooden base, 30⅝″ x 35¾″. Kraushaar. **$400.**

5. "Standing Group No. 2" by Kenneth Armitage, British sculptor. Bronze. 13¼″ x 6⅜″. Bertha Schaefer. **$350.**

6. "Sleeping Eros" by Gordon Russell, American painter. Oil. With frame, 26″ x 38″. Durlacher. **$350.**

7. "Florentine Landscape" by Adja Yunkers, American painter. Pastel on paper. With frame, 18⅛″ x 27¾″. Rose Fried Gallery. **$300.**

8. "Red Collage" by Grace Hartigan, American painter. With frame, 28″ x 20″. Tibor de Nagy. **$350.**

9. "Seated Nude" by Max Pechstein, a German painter who belonged to "Die Brücke" group. Water colour. With frame, 21¾″ x 25⅝″. The New Gallery. **$350.**

10. Mayan Priest. Red clay with blue paint. 300-800 A.D. 6″ x 3½″. Martin Widdifield Gallery. **$225.**

11. "Personaggio Trofeo" by Mirko, Italian sculptor. Bronze. 11″ high. Catherine Viviano Gallery. **$250.**

12. "Study for Song" by Ben Shahn, American painter. Water colour. With frame, 14¾″ x 18¾″. The Downtown Gallery. **$350.**

13. Pre-Inca Mask, Peruvian. Wood with shell eyes. 10¾″ x 9″. Martin Widdifield Gallery. **$300.**

14. "Composition" by Afro, Italian painter, brother of Mirko. Charcoal on paper. With frame, 40½″ x 27½″. Catherine Viviano. **$400.**

15. "Cock" by Luciano Minguzzi, Italian sculptor. Water colour. With frame, 31″ x 34½″. Catherine Viviano Gallery. **$300.**

16. Ink drawing by David Smith, American sculptor who just had an exhibition at the Museum of Modern Art. With frame, 22″ x 26¼″. Fine Arts Associates. **$220.**

17. "Church—Venice" by Karl Zerbe, American painter. Gouache. With frame, 31½″ x 37¼″. The Downtown Gallery. **$400.**

18. "Trees" by Ernst Ludwig Kirchner, German painter. (This water colour is a sketch for his famous painting, now in a Munich museum.) With frame, 21″ x 18″. New Gallery. **$275.**

19. "Study, 1956" by Albert Bitran, a young Turkish painter living in Paris. Gouache. With frame, 19″ x 25½″. Rose Fried Gallery. **$125.**



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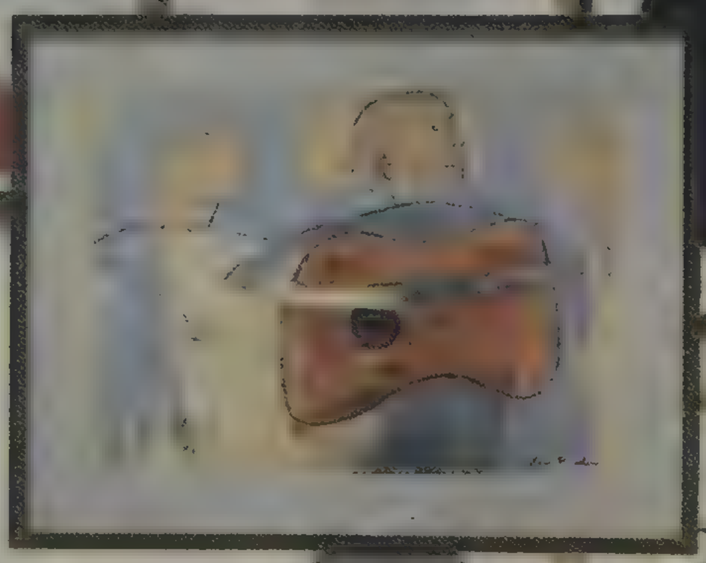
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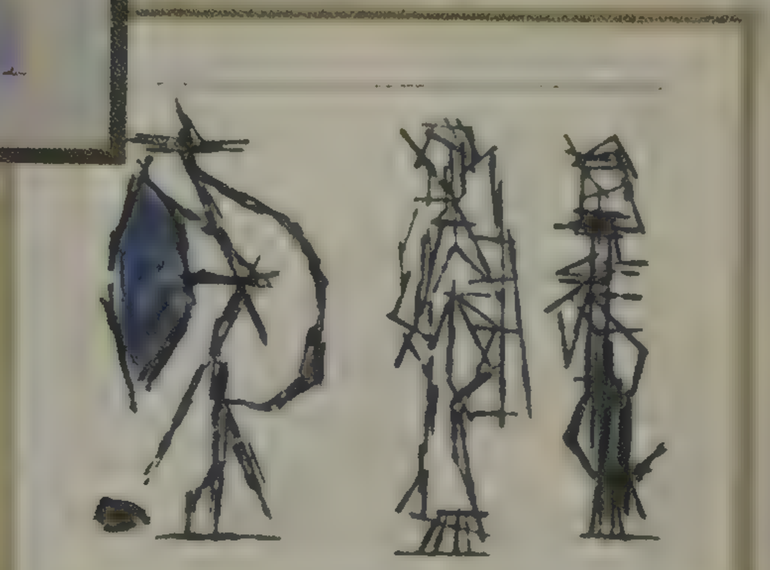
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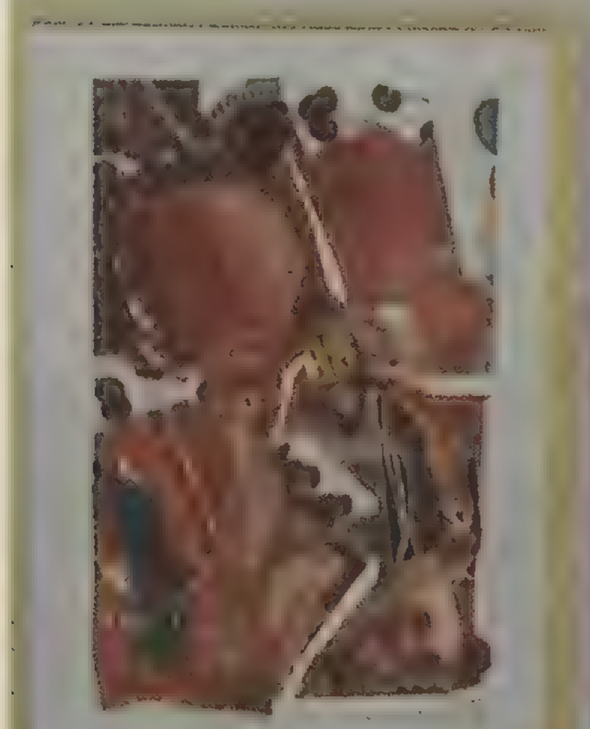
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Outlook: a sun-coloured season

Here, against a blaze of marigolds, two sun-coloured dresses to wear south now, and again when summer comes north. The beauty of both: their garden-freshness, their travelability woven in with Dacron an ingredient.

Stream of sunlight. *Above:* A Sunday lunch or afternoon dress the colour of noon-sun, with rhinestone buttons shaped like stars. Dacron-and-silk (Schwarzenbach Huber fabric), about $90.

Sun-gold, checked in white. *Facing page:* A dress with two ways to look—here it has a full overskirt tied at the waist; minus the extra skirt, it's a very new sun dress with chemise ease, its waist a half-way measure. Dacron-and-cotton, about $80.

Both dresses by Mollie Parnis, at Bonwit Teller; Julius Garfinckel; Hudson's; L. S. Ayres; Neiman-Marcus; I. Magnin; and shops on page 200.

Mosell earrings (left) and bracelet by Trifari (right) at Bonwit Teller.

Florida Red lipstick, Chestnut mascara, by Germaine Monteil.

LEOMBRUNO-BODI





Outlook: swimming suits, skirted, turbaned

Tank suit, slightly skirted. *Above:* A strict line with news in its close little skirt — not meant to hide a figure, but rather to italicize a good one. News, too, in the turban topping: printed cotton, towel-wrapped to a new height, and important this season, sea or no sea. Suit, by Givenchy for Jantzen, of black Celanese acetate and nylon, woven with Lastex; $25 at Arnold Constable; Burdine's; Carson, Pirie, Scott. Adolfo hat: Emme.

More skirt, sunburst-pleated. *Left:* A swimming suit in yellow cotton, the colour of good, strong sunshine, with a skirtier skirt, pleated all over. Edging each pleat-top: white loopy braid. By Tina Leser, for Gabar, of Galey & Lord fabric; $35 at Bonwit Teller; Julius Garfinckel; Bullock's-Wilshire. Surf-resistant make-up fortified with Royal Jelly, by Frances Denney.

New sea and undersea outlook

Fresh cover for a skin-diver, directly right,
and likely to start a new legend about mermaids—
black elasticized cotton knitted like a dancer's work-out suit
with a high squared-away neckline at front, a beautiful plunge
at the back. Designed specifically for skin-diving
(wonderful retreat for a sunburn, too). By Polly Hornburg,
of Atlee fabric, about $30. Saks Fifth Avenue; Neiman-Marcus.
Rubber fins, underwater spear gun, Abercrombie & Fitch.

Blue-jean tank suit, far right, of navy-blue
Orlon woven with Lastex, shaped to make the most of a
good figure—the lines of white stitching are as much for this
as for décor, in fact. By Catalina, $20.
Arnold Constable; Burdine's; Bullocks, Los Angeles.

SANTE FORLANO





Going to take the Chanel idea south—a three-piece suit that might also be an early investment for a spring city wardrobe. Red wool outlined in white silk faille, with a white faille blouse. By Pattullo-Jo Copeland, of Forstmann wool, about $300. Saks Fifth Avenue; Harzfeld's; Neiman-Marcus. White jersey turban, by Emme.

Getaway clothes—1957-1958

Starting here, six pages of news for a woman with a plane or boat ticket in her hands (and a good point of departure for the woman who starts thinking about summer early). Background for all the photographs on these pages, the S.S. "United States," holder of the Blue Riband—caught during one of her quick stopovers in the New York-Southampton run.

Going to add checks to the chemise news—a dress of pink, red, and white checks, unfitted but keeping track of the figure. New deep neckline, hip-level pockets. By B. H. Wragge, of Einiger worsted-and-silk; $50. Bonwit Teller; Wanamaker's, Phila.; I. Magnin. Cotton gloves, by Wear-Right.

SANTE FORLANO



Going to provide some delicious new scenery
wherever the climate's summery: the twin-print idea—
same print in two fabrics for one and the same costume.
Here, silk crêpe printed with deep pink flowers
for a short full evening coat; same print, in chiffon
over crêpe, for the dress it's circling around:
bare-armed, deeply décolleté, over a soft flurry
of pleats. Complete costume by Rudolf, about $395.
Saks Fifth Avenue; Henry Harris; Sakowitz.



Going to continue as a fashion-in-living,
south or summer: the self-sweatered dress.
Short evening dress of white chiffon,
sweater of white cashmere—each strewn with a
handful of rose-coloured dots sewn with tiny
glittery beads. By Paul Parnes, about $235.
Bonwit Teller; Hudson's; Joseph Magnin.
Liparé shoes, both pages: Bonwit Teller.

SANTE FORLANO



Going south—and in a hurry, evidently:
a crisp, ribbed overblouse knitted of
pale-yellow cotton, worn over narrow-legged pants
of pale-yellow corduroy.
By White Stag, the top $6;
the pants, of Crompton corduroy, $11.
Lord & Taylor; Marshall Field; Frederick & Nelson.
Braided wicker bracelets, at Lord & Taylor.

. TO BOATS



Going to make news, beginning at the resorts: flower-printed cotton knit. This one, a V-backed pull-over cut straight to hip level, with green and pink flowers printed on white. Its sea legs: ankle-length leotard pants of plain white knitted cotton. By Smartee, the top, $9; pants, $9. Saks Fifth Avenue; Hutzler's; L. S. Ayres. Bernardo sandals, both pages.



Discoveries in beauty: day-length





Any fashion worth its salt is a beauty-maker—to one woman or another. But some fashions (and we think the clothes on these pages belong in this category) have the happy facility of being almost universally becoming. These, for instance, can be taken at face value by practically any woman: light airy fur, close to the face; pale wool dresses; white touches. All of these, fresh arrivals in December wardrobes.

Far left: The furred-suit idea, and one of the newest ways to think about it—a meringue of natural Canadian lynx ovalling around a blond, loose-lined jacket. Blond lighting from within: a sleeved shantung overblouse. Jacket, skirt, of textured worsted; about $120. Altman's; I. Magnin.

Near left: White—in December, up north? News, definitely. And some of the prettiest. Wool flannel shirt dress, buttoned and buckled in brass. By Richard Cole; $60. Saks Fifth Avenue; Dayton's.

Right: Skirt-and-sweater dressing as a beauty-maker: everything's black cashmere except the flash of white—it's Brazilian kidskin (and all there is of it, here, is what you see). Bloused cardigan sweater, slender skirt; about $90. Both, by Samuel Robert. At Bonwit Teller; J. P. Allen; Jenny's.

RUTLEDGE

New young looks
on the
good-buys list



Four fresh breaths of fashion for a young wardrobe in need of stimulation for the holidays: to take singly, or as a group (as such, they form a little wardrobe). All but the coat: junior sizes.

Far left: Tweedy-looking late-day sheath with a sort of effortless, throwaway elegance (did someone murmur Chanel?). The skirt, day-length; the back, much later. By California Girl, in blue-and-white herringbone worsted jersey (this, Sag-No-Mor); about $25. Russeks; Joseph Magnin.

Near left: Coat to go over everything on this page—navy-blue Borgana (Orlon-and-Darlan), cut like the luxurious fabric it is, rather than the fur it isn't; widened collar, moon-size pearly buttons. News from a master coat-designer—Charles James, for Albrecht. $150. Jay Thorpe; Marshall Field.

Below: Blue-and-white plaid worsted, pleasantly assembled into a slim skirt, put-over top with a round, buttoned collar. By Rhea. Among its pleasures—the price tag: $18. Dress and Betmar hat: Arnold Constable. Dress, also at Dayton's.

Right: Late-day charmer—a chemise dress that's little more than a wisp of red crêpe, lightly bloused at the back, squared at the neckline. By Lanz, in rayon crêpe; $30. Bonwit Teller; L. S. Ayres. The white kidskin gloves, by Superb; at Bonwit Teller.

LEOMBRUNO-BODI







Lingerie news: present revivals

Setting the news in motion here: fashion ideas from the twenties and thirties—bias lines, twisted-knot sashes, smocking. (No need to revive this: the unwavering welcome awaiting lingerie presents any year.) *Facing page:* Left, nightdress with a sash Vionnet might have tied—tied here over two layers of nylon tricot, white over parchment pink. By Kayser, of Du Pont nylon, $20. Elizabeth Arden. Right, extending the lines of an early Chanel tunic blouse, a tricot nightdress of Du Pont nylon with cotton hand-smocking effect at throat and wrists. Raspberry-coloured stitching, on pale pink. By Yolande, $15. Best's. *This page:* Below, nightdress with décolletage from the thirties. By Sans Souci, in mint-green nylon, $11. Stern's. Below right, possibly dreaming of a 1920's shift—straight short nightdress of white crêpe, laced with embroidery. This, by Barbizon, of Dacron-nylon-and-rayon crêpe, $8. At Bloomingdale's. Right, adapted from a Vionnet evening dress, a long nightdress bias-cut to make a graceful figure. By Rogers, of white nylon tricot and nylon satin, $15. Bonwit Teller. Beautiful way to add flowers to the package—Connu, by Molyneux, a memorable essence of flowers and spices back in circulation in this country for the first time in five years, and in fine time for this Christmas.

FRANCES MCLAUGHLIN

DRAWINGS BY MARY SUZUKI

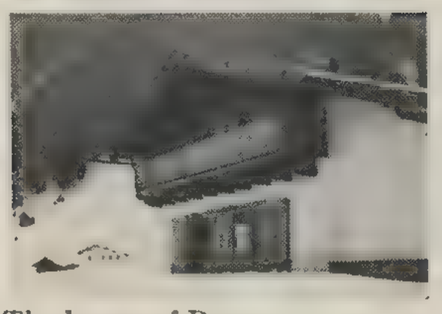
GOSSIPY MEMO ON 6 SKI PLACES

Here are six ski places, one each in France and Germany, and two each in Austria and California. All were visited for Vogue by Mrs. Richard Walker, an accomplished American skier. She noted especially the good runs, the hotels, the clothes, the instructors, the restaurants.



Place de L'Église.

Megève, France



The house of Baron and Baroness Heinrich Haymerle.





Baron Besserman, Baroness Haymerle.

Viscountess de Ribes.

Kitzbühel, Austria



The house of Count and Countess Carl Hugo Seilern.

St. Anton, Austria





Miss Marie Antoinette Wuthenau and Miss Erica Morgen.

Canadian racer, Lucile Wheeler.

Garmisch-Partenkirchen, Germany



Toni Sailer, Olympic champion, with Hannes Schroll.



Richard Walker, of the U.S. Army.



Mr. and Mrs. Alexander Cushing at Squaw Valley Lodge.

Sugar Bowl and Squaw Valley, California

Megève, in the French Alpine department of Haute-Savoie, is a French favourite. Here most everyone skis on the soft snowy glaciers that roll with the clouds toward Mont Blanc. The sun-swept slopes on the Rochebrune are best for a morning's ski. At the top station, on the terrace of the large restaurant, women wear bare-shoulder tops with their ski trousers. For afternoon skiing, Mont Joux's treeless face is not too steep and the well-marked trails make guides unnecessary. Spread out over varied terrain are nine T-bar and platter pulls and three *téléphériques*, aerial tramways, which smell deliciously of wine mingled with pungent perfumes. Posted alongside the beginner's platter pull is the somewhat superfluous, but very French warning, "*Interdiction d'Acrobaties.*"

The gradual descent on Mont d'Arbois is heavenly for beginners, children, or addicts of *Wedeln*, the new heel-thrust-turn; the gentle convex slope is ideal terrain for learning this fresh method. Children's classes are featured on these slopes with children's races every few days. Today instructors in Megève admit that the French and the Arlbergers are teaching a similar technique, even though Emile Allais, the great skier, racer, and teacher of the parallel technique, was born here. The *ruade*, or rabbit hop, has almost disappeared except for occasional use on rough, cut-up terrain.

French skiers, vigorous and talkative, laugh at strangers who knock them down, embrace them, and shout, "*pardon.*" Like all good Frenchmen they take lunch seriously and ski lifts are deserted between twelve and three o'clock while skiers eat, long and delectably, at the Mandarin Hut on Mont d'Arbois.

Street life in Megève sings with Gallic good spirits and the music of sleigh bells. The village *(Continued on page 180)*

Christmas wrapping department

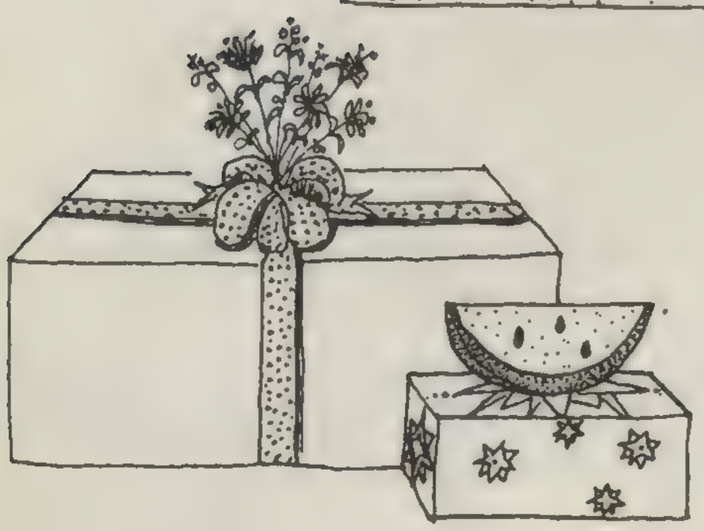
At right: Picture of a woman with a Christmas package in her hands and a good supply of wrapping paper—a whole page of it, in fact. The paper bound into this issue is actually a sampler of a pretty gilt and white wrapping paper new to this year's shoppers—and this, as well as all of the wrappings and ribbon used for the Christmas parcels on the next page, is by Tie-Tie. Nice part of their Christmas thinking: rolls of gift paper packed in serrated-edge boxes to cut down on scissors-work. As for the sweater sketched here: naturally, neither this (nor the Eric sketch) comes with the paper when you buy it in the shops. The sweater, knitted as far as the eye can see of gold—actually, of Metlon gilt threads, on cotton. By Goldworm, about $35. Bergdorf Goodman; I. Magnin.





For the Christmas package:

Glitter with glitter



Left, above: What might be a present of vintage wine, wrapped to match with a bunch of glittered grapes on shiny green paper. A smaller box is done up in red-dotted gold foil paper, a red velvet ribbon and a spray of glittered red and pink zinnias. *Left, centre:* Silver paper, white-dotted ribbon, and a sprig of mistletoe for the couple celebrating a Christmas anniversary. A half watermelon (new, glittered variety) might be served up on a package wrapped in red foil paper, spangled with gold stars. *Left, below:* A really big package makes a splash in gold foil paper, green velvet ribbon, with glitter fruit and flowers. Pale-green glittered sedum decorates a package wrapped in green paper, pin-striped in gold and bound with gold stick-on ribbon. A little package holds its own in harlequin glitter paper tied up with silver ribbon and a sprig of glittery mistletoe.

For the Christmas house:

Greenery with glitter



Opposite: Two basic ideas that could, between them, give a house (or duplex, or apartment) the kind of all-out holiday spirit that comes just once a year. A rope of real laurel is one—or it could be holly, spruce, pine, hemlock, any green in season and in reach. This, in fatter and thinner versions, loops, spirals, and swags across every one of the next seven pages of Christmas decorating plans. It could be made to order by a florist (Wadley & Smythe did this one) or at home. Second basic element: A spill of "glitter fruit," and flowers to match, that might have tumbled from some great holiday horn of plenty. (Actual point of origin: the workshop of designer Helen Cole, where they're to be had right now, as well as at Altman's; Neiman-Marcus; I. Magnin.) What they are is unreal fruit and flowers with the very real difference of glitter added—not just in sprinkles but in showers. Besides being news in themselves, which they are, they fulfill the prime requirement of all Christmas decorations by combining beautifully with the traditionals—our laurel rope, for example. (For more ways to use these two together, see the subsequent pages.) Prices, for fruit and flowers, range from $6.60 for the watermelon to $2 apiece for slices thereof. The pear is $4.50 and slices, $2; grapes, $6 per bunch; mistletoe and sedum, $5 a spray; anemones, in a spray of three, $7.50, and as many zinnias, $5.

RUTLEDGE

VOGUE'S FASHIONS *in* LIVING



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CHRISTMAS PARTIES:

COMPLETE WORKING PLANS

Eight pages, starting here, of holiday parties—with suggested party menus. The three special decorating plans are by Valerian Rybar

The party before the party

With the flurry of theatre benefits happening around Christmastime, to say nothing of the holiday balls, the pre-party party is a seasonal phenomenon. Our idea: make it a buffet supper—but a gala one, with a gala menu, designed so the guests not only have a good time at the time, but carry it right on to where they're going. When that destination is the theatre, with its eight-forty curtain, add this requirement to the plans: split-second timing. Guests will be invited for six-forty-five, alerted in advance that dinner will be at seven-fifteen *sharp*. Hors d'oeuvres will be limited to a single variety: bite-sized pastry puffs, for instance, with a filling of chopped mushrooms, ham and onion, sautéed together with a little sherry. The supper itself will be set out on the buffet with the hot dishes kept hot in chafing dishes, the main dish served in the casserole it was cooked in. This might be breast of pheasant *Smitane* (pheasant roasted whole with shallots and white wine, then cut into small pieces and put in a sour cream sauce). With it, buttered noodles *Polonaise*, whole tiny buttered beets, Parker House rolls. And to follow: a mixed green salad, Beaumont cheese (from France, just now available here) and assorted crackers. Two trays on a sideboard will hold several bottles of a red Bordeaux wine and glasses, as well as a pitcher of water and water glasses. Dessert: *petits fours glacés* with the coffee.

The party after the party

New Year's Day too frequently is no more than the dismal anti-climax to the previous Eve; it needn't be. A late-morning Open House, with a dozen or so friends invited for any time between noon and three, can do much to put things right. As a tonic: Beige Velvet, half Champagne, half ale, wholly uplifting. And on warmers and chafing dishes, a comforting array of late-breakfast foods beginning, perhaps, with lamb kidneys *Liégeoise* (in a Madeira sauce seasoned with juniper berries); or poached finnan haddie with drawn butter. Parsley'd potatoes, popovers with Damson plum jam, gingerbread and spiced applesauce with whipped cream might fill out the menu. Gallons of coffee complete it.

Twelfth Night tea party

On this day, the sixth of January, the tree is *un*trimmed, its demise carried out as ceremoniously as its first glorious unveiling on Christmas morning. Grown-up guests may be invited for tea in the afternoon to watch the dismantling and, teatime over, continue with cocktails. All that's left of the traditional long, gargantuan feasts of Twelfth Night is the Twelfth Cake—a large flat puff pastry disc that holds, in its many layers, a lucky charm whose finder becomes King or Queen for the day. Other refreshments: tea, both green and black varieties, with lemon slices, rum, sugar, and cream; hot buttered crumpets with wild strawberry jam; open sandwiches of smoked chicken (Vendôme has it, smoked over *apple-wood*) on thin slices of buttered rye bread; water-cress sandwiches; tomato sandwiches. Sweets might include almond rings, *tuiles*, tiny hot apple turnovers, marzipan fruits.

And on the next six pages

Three more parties, their menus, their plans and principles. Half the fun, too: the decorations, to make or have made—in toto, as sketched, or in any fractions thereof. *Their* function, besides looking beautiful all through the holidays, is to make still more potent the hospitable nature of the season. Because the house made marvellous for Christmas offers cheer to everyone who steps foot inside. And the more who do, the merrier.

CHRISTMAS PARTY PLANS

OPEN HOUSE, Christmas Eve: Everybody's party, this, with family, children, and friends of all ages coming in around five o'clock for eggnog and carols. There'll be a buffet supper later.

Basic motif: a garlanded torchère

Appears in pairs—flanking the entrance and again to hold the presents (opposite)

The Christmas decorations begin at the front door in this plan by Valerian Rybar: Christmas red or green felt is pasted over the inside and crisscrossed with gold braid. Gold stars are tacked on where each ribbon ends, and at the crossings. The torchères are foil-wrapped poles in Christmas tree bases, twined with ropes of greenery and ornaments. At the top of each, a light bulb is stapled on, and shaded by a pierced gold foil star. Over the door there's another, bigger star.



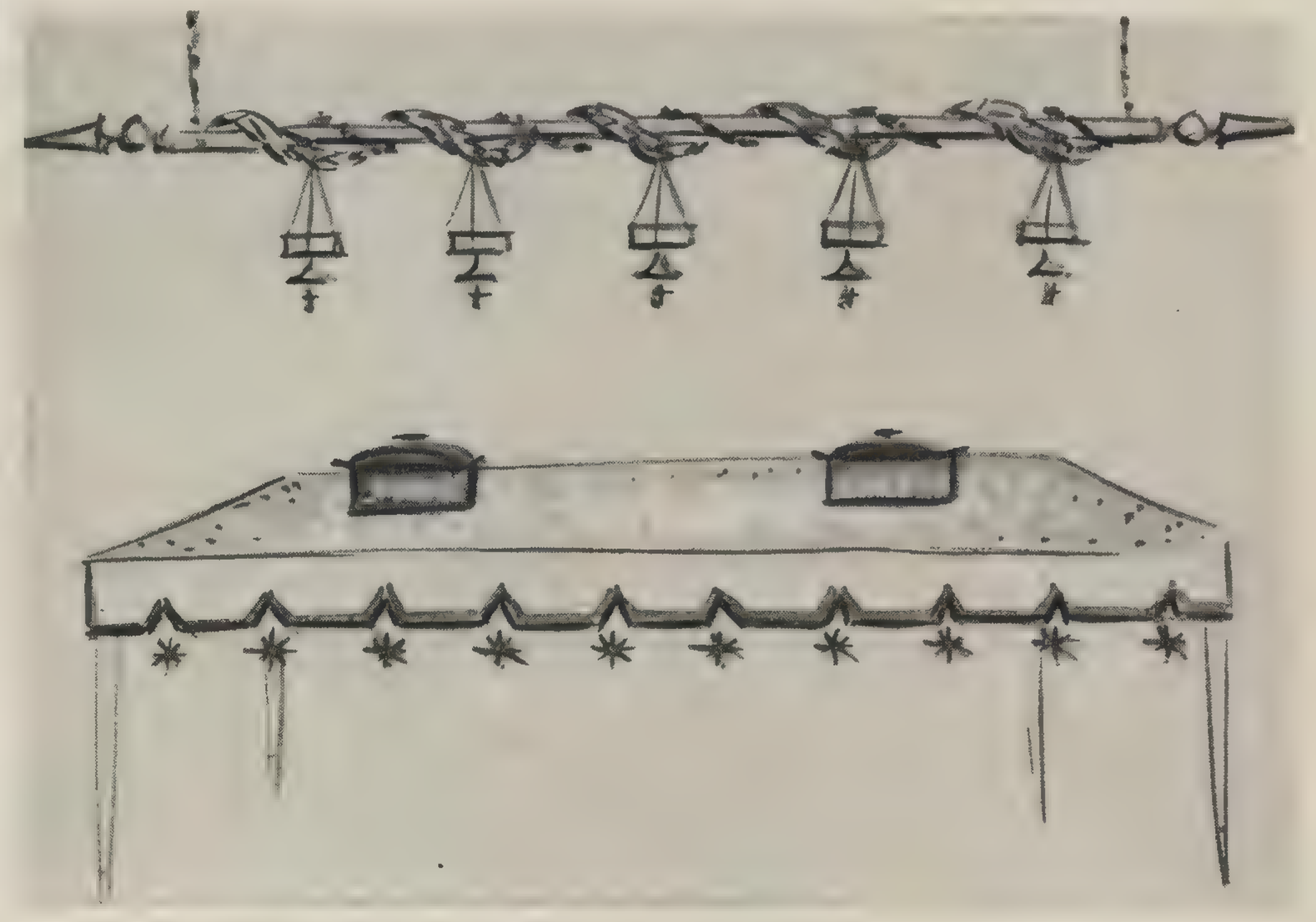
Two punch bowls: one for children only

Left: Two eggnog tables are set up in the living room, each one covered with a felt cloth, notched and scalloped. From the notches dangle small gold plastic stars (tree ornaments) hooked to the felt, and under the punch bowls are golden sunbursts of Kraft Board, covered with gold foil. The chandelier is made by suspending a ten-inch gold foil star on thin brass chains (Woolworth's). Over this is tied a laurel wreath with gold tinsel ribbon. Half a dozen small white candles, in wide-lipped metal holders for safety, are wired to each wreath and lighted just before the party is to begin. *The eggnog: a rich brandy mixture for the grownups; fruit juice with rum flavour, no alcohol for the children.*

The buffet table

This (right) is covered like the punch tables—and the front door—in Christmas red or green felt, notched and scalloped. Over it hangs a longitudinal chandelier made from a foil-covered rod, twined with greenery and hung on brass chains. Two glass ornaments, the kind made for the top of the tree, are its finials. Clear glass votive lights, on foil-covered Kraft Board bases, hang like pendants from the rod; small tree ornaments dangle like tassels below.

For the presents: a hammock (below), slung from seven-foot poles set firmly into Christmas tree bases and decorated like the torchères at the door. Over it: a felt cover, notched around the edges, with stars dangling from the points.

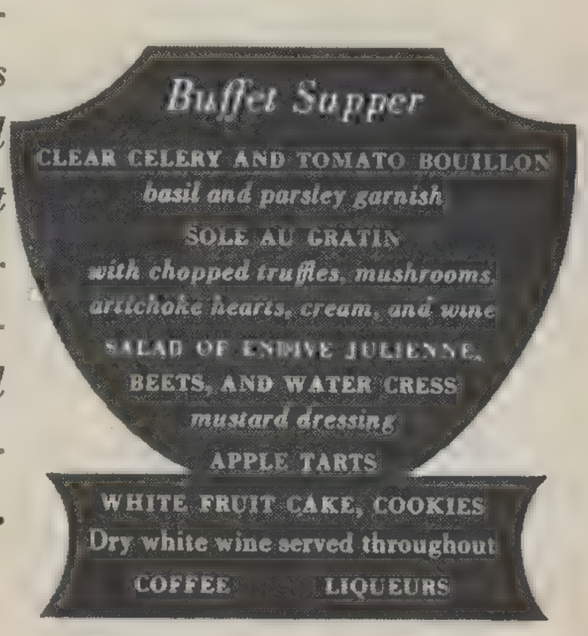




And something good to eat

Hors d'oeuvres at the grownups' table: bite-size pastry puffs, filled with crabmeat Newburg; small potato croquettes seasoned with nutmeg and airy as thistles; cocktail sausages dipped in a beer batter and deep-fried; a platter of Virginia ham, sliced paper-thin to go with tiny beaten biscuits, or little hot ones.

At the children's table: pineapple chunks broiled in bacon; round crackers with peanut butter and crumbled bacon. The pièce de résistance: French fries and a catsup dip—currently a teen-age delicacy.



CHRISTMAS DINNER, another gathering of mixed generations, is likely to take place around three o'clock in the afternoon. The presents have been opened and dinner, now, is the main event.





Tradition has it at the grandparents':

decorations, as planned by Mr. Rybar, will be traditional, too, in Christmas red and gold.

There's no place like the fireplace, when it comes to Christmas decorations. This one's had the full treatment: wreaths and garlands of gilded twigs, tied with little red felt bows and bearing Christmas tree ornaments in lieu of leaves. More ornaments, strung like beads on heavy twine, loop in and around the gilded garlands. (The same arrangement might be carried through with *real* garlands, too: ropes of laurel, for instance, hung with gilded balls.) Any presents still to be opened at this late date could be heaped festively on the floor at either side.

The children's table

A round metal umbrella table, brought in from the garden, might be dressed up like this for the holiday: in a scalloped red felt tablecloth, bordered with gold braid and festooned with Christmas tree balls. The centrepiece: a parasol (either the table's own, or a Japanese paper one) covered with tarlatan to match the tablecloth, and scalloped, like it, around the edges. Gilded twigs, tied on around the parasol stem with red felt bows, branch out above to hide the spokes.



And another for the grownups

Bright pink tarlatan covers the big table—a round one, here, but oval, square, or rectangular shapes will do as well. First, an ordinary white linen tablecloth is thrown over the table. Two layers of the tarlatan are then basted on flat over the top; another double thickness is cut to reach from the top to the floor, shirred into a full skirt and basted to the top cloth. A continuous swag of Christmas tree ornaments—red ones, mostly, with a scattering of gold—runs around the edge. An épergne, filled with gilded twigs from which dangle more small red ornaments, and a shower of foil-wrapped candies, is the centrepiece, ringed all around with candlesticks holding bright red candles.

Dinner might be preceded by sherry, for the grownups, or maybe Champagne cocktails (fruit juice for the children), served with biscuits or light cheese puffs.



Christmas Dinner

BLACK BEAN SOUP
with grated ham and lemon
(Sherry passed for the grownups to add)

ROAST TURKEY
basted with port and butter;
cracked wheat and oyster stuffing

CRANBERRY JELLY MOULD

SWEET POTATO CROQUETTES
rolled in shredded almonds

STRING BEANS
baked in a light béchamel sauce,
topped with fried onion rings

CARROTS VICHY

SALLY LUNN

BIBB LETTUCE SALAD

STILTON CHEESE IN PORT

CHESTNUT SOUFFLÉ
with Mocha brandy foaming sauce
(whipped cream for children)

Champagne served throughout

COFFEE LIQUEURS
served in the living room with
MINIATURE ALMOND TARTS

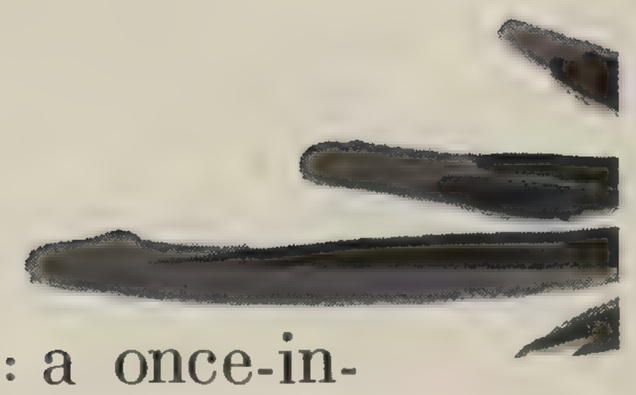


The chandeliers: glittering

Above: Ropes of greenery, spirals of pink velvet ribbon, decorate the chandelier; assorted pieces of the "glitter" fruit shown on page 165 decorate them. *Over all: a star cut out of glittery silver paper and pasted to the ceiling; its satellite, in gold foil, appears below with a glitter-fruit pendant underneath.*





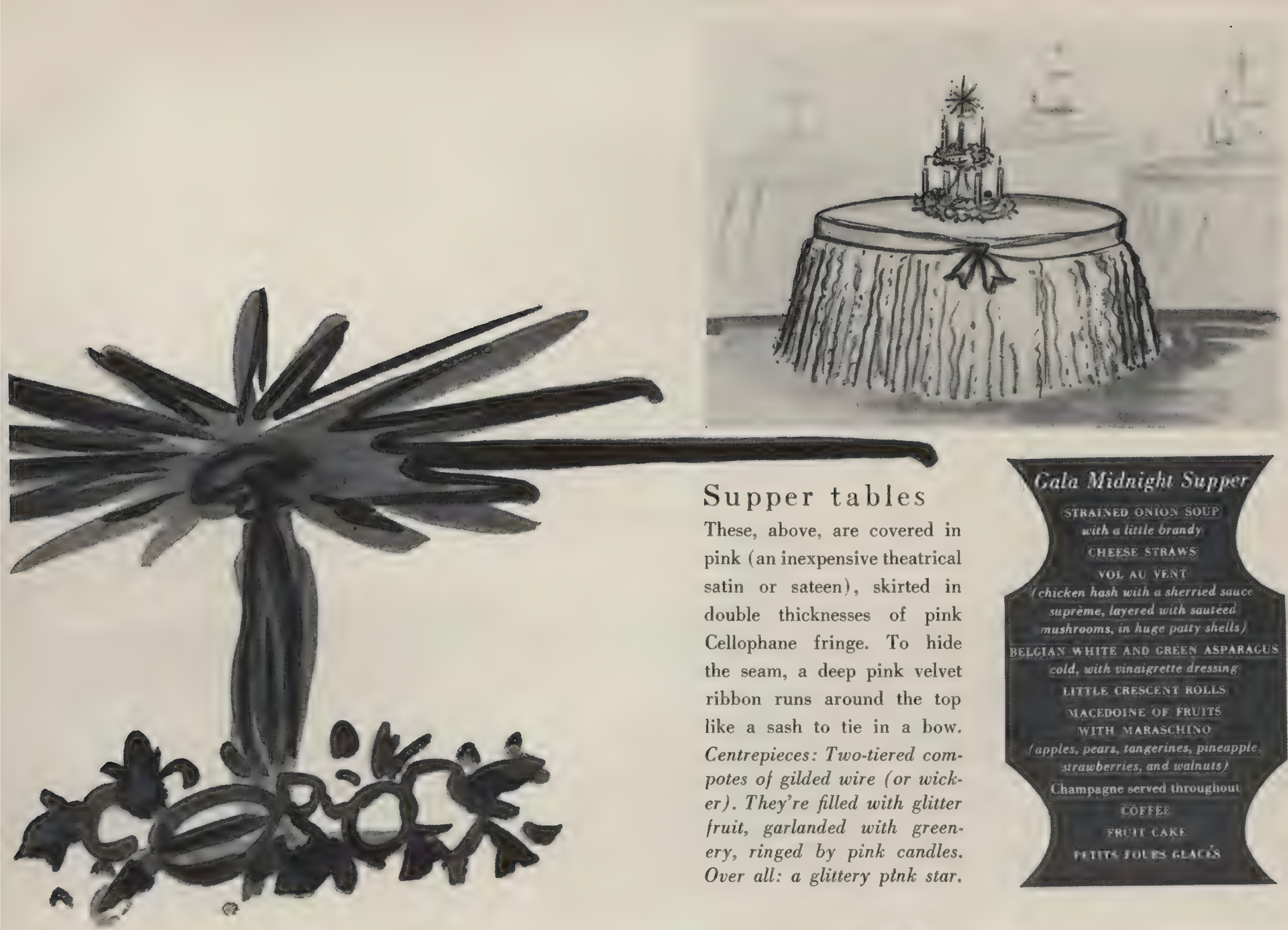


CHRISTMAS GALA: a once-in-a-season party with as many as forty (and perhaps more) guests invited for dancing from ten o'clock, a supper at midnight.

A party like this one might take the form of a Christmas dance for the young, perhaps in honour of a débutante, or be simply a bang-up party given by grownups for grown-ups. The guests, in either event, will be in evening dress, the men wearing black ties and the women in ball dresses. Champagne will be served throughout, and for supper, at midnight, the guests will be seated at small tables all over the house. (If the supper is via caterer, as it probably will be, the caterer might also supply the tables, preferably of a size to seat six.) Music might be provided by a small band, or by one of the equally small (three pieces: violin, accordion, guitar) red-coated orchestras—like the ones available in New York through Alexander Haas—which specialize in the more romantic waltzes and gypsy melodies. Or it could come from a hi-fi set. The decorations from floor to ceiling should be merely dazzling—and according to Mr. Rybar's plans, sketched here and opposite, will be.

At the windows: more glitter, more pink-and-greenery

Over each window in the ballroom hangs a double swag of pink Cellophane fringe (to be had at most stationers), plus a garland of greenery and clumps of glitter fruit. Three deeper pink stars, sprayed with glitter, mark off the valance. Short lengths of greenery, studded with glitter fruit and fastened with pink velvet ribbons, tie back the curtains.



Supper tables

These, above, are covered in pink (an inexpensive theatrical satin or sateen), skirted in double thicknesses of pink Cellophane fringe. To hide the seam, a deep pink velvet ribbon runs around the top like a sash to tie in a bow. *Centrepieces: Two-tiered compotes of gilded wire (or wicker). They're filled with glitter fruit, garlanded with greenery, ringed by pink candles. Over all: a glittery pink star.*

Gala Midnight Supper

STRAINED ONION SOUP
with a little brandy
CHEESE STRAWS
VOL AU VENT
(chicken hash with a sherried sauce supreme, layered with sauteed mushrooms, in huge patty shells)
BELGIAN WHITE AND GREEN ASPARAGUS
cold, with vinaigrette dressing
LITTLE CRESCENT ROLLS
MACEDOINE OF FRUITS
WITH MARASCHINO
(apples, pears, tangerines, pineapple, strawberries, and walnuts)
Champagne served throughout
COFFEE
FRUIT CAKE
PETITS FOURS GLACÉS

A pavilion for presents

Any rectangular table in the living room or library might hold presents or party favours. Here, it's dressed like the supper tables in pink satin and Cellophane, canopied with more Cellophane fringe. To hold the canopy: four gilded poles, spiralled with narrow pink velvet ribbon. And decorating it: swags of greenery, glitter fruit and flowers, pink paper stars.





MORE WAYS TO USE GREENERY— WITH GLITTER

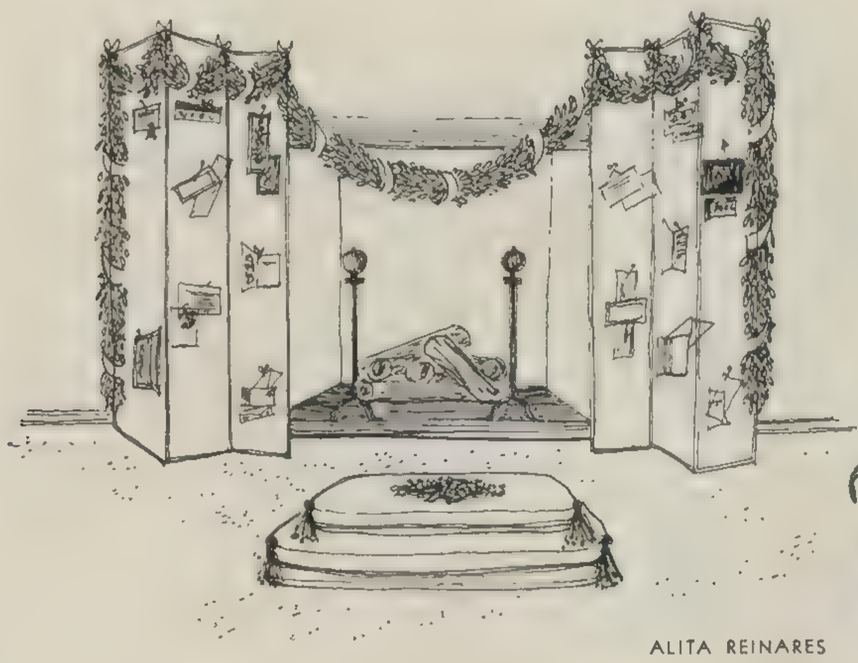
Here, further ways in which the greenery and glitter on our Fashions in Living cover might be decoratively combined in the Christmas house—with or without party plans.

On the staircase, for instance—an appurtenance to be made the most of in any house lucky enough to have one, these days of the bungalow ranch-type. It's a natural for Christmas decorations, could be the major attraction, properly dressed (second, of course, to the tree). It's draped in the classic manner, here, with swags of white tarlatan—four, to be exact, each one fastened at the outside of the stair rail and let fall into graceful folds where the next begins. A rope of laurel then follows in loops along the top of the tarlatan, with bunches of "glitter fruit" tied on at the tops of the loops. A big round mound of the fruit makes a finial over the newel post. Or, instead of the fruit: a wide gold ribbon might be spiralled around the laurel, with a big important bow at the top of each loop.

On the table (left): The centrepiece might be a miniature tree (possibly the *only* tree in a small flat), made of laurel wired into a spiral, with glittery hot-pink and orange zinnias caught in the greenery. Here it's flanked on each side with smaller pyramids of unreal greens, hung with tree ornaments and more glitter flowers. (Pyramids from Helen Cole, here; reasonable facsimiles might be made at home with real greens.) Small taper sticks, or green votive lights, could stand at each place, circling the centrepiece with a ring of light.

Flanking the fireplace (below): Two three-panel screens, covered with coloured papers—dark blue or red, perhaps, for the outer panels, shading to medium and lighter on the inside ones. Across the tops, over the fireplace and down the outside edges, runs a laurel rope, twined with celadon green velvet ribbon and pinioned with sprigs of glittered sedum and mistletoe. Under this hang the Christmas cards, and maybe small packages for friends who will be dropping in over the holidays. On Christmas Eve, stockings for the children might give way to papier-mâché shoes, filled with candies according to the old Dutch custom. (Soupçon has them, studded with jewels and Christmas glitter, *then* filled with candy, for $25 the pair.)





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18 SLOE GIN 60 PROOF
19 ROCK AND RYE 70 PROOF
20 GINGER FLAVORED BRANDY 70 PROOF

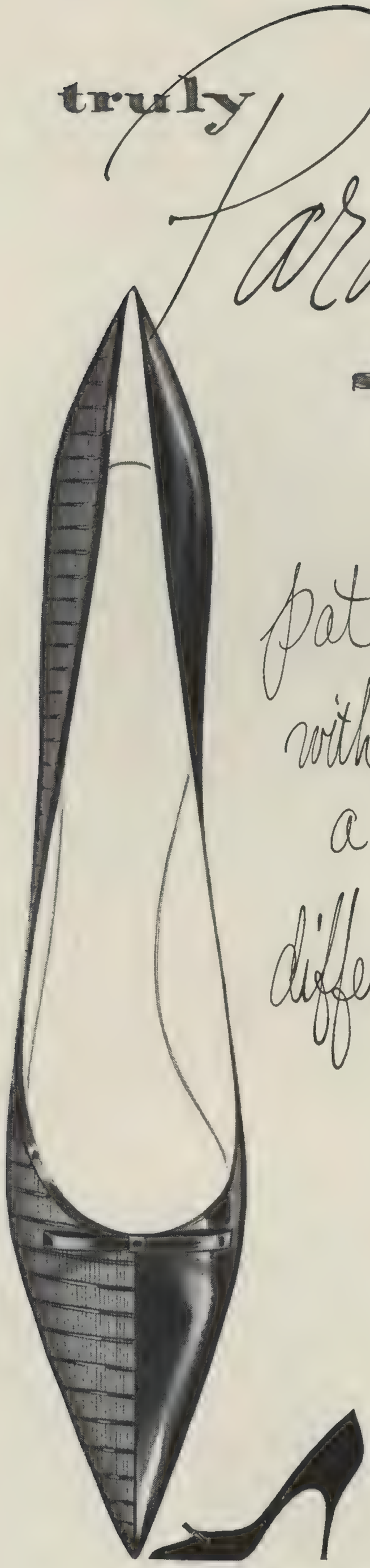


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Right: Pink nightdress, scalloped in shell-grey embroidery. Double nylon tricot, dress-length. By Faerie Lingerie, of Du Pont nylon; $20, at Altman's.



More present revivals—

embroidered nightdresses

DRAWINGS BY MARY SUZUKI



Left: Pink night-shift, with embroidered yoke, lace at its collar, armholes, and deep dress-length hem. By Artemis, of nylon tricot. $9, at Bloomingdale's.

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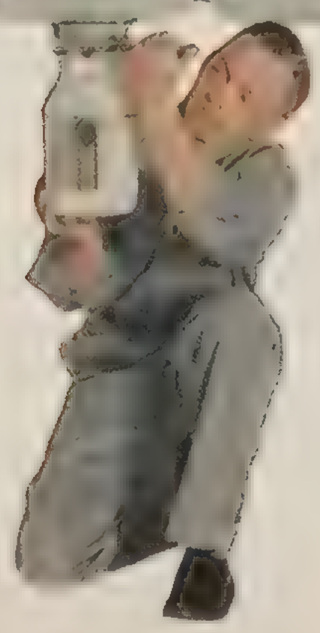
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GOWN BY RUDOLPH

JEWEL SAFARI

(Continued)

Continuing the jewel news on pages 120 and 121—a quick trip through more famous New York jewellers' collections:

HARRY WINSTON: A marvellous constellation of diamond necklaces, some with huge pear-shaped diamonds set in rather open designs, like snowflake patterns—the settings themselves invisible, so nothing detracts from the flash and fire of the stones. A wide, wide bracelet is a blaze of pear-shaped diamonds arranged in somewhat the same way, like a glittering fall of snowflakes alighting on the wrist.

S. G. BARNETT: Delightfully light-looking, flexible bracelets of gold rope twisted into trellis designs, strewn with small diamond flowers or scattered single diamonds, like dewdrops; these range around $5,000 or $6,000 in price, depending on the size and number of diamonds. The same trellised gold bracelet sprinkled with turquoises is $1,575. Here, too, are handsome double-strand cultured pearl necklaces, wound with a diamond ribbon in front ($4,250), or holding a diamond leaf from which hangs a huge drop pearl ($6,950).

SCHLUMBERGER at TIFFANY: As always, some of his loveliest designs are drawn from the natural world—flowers, stars, and the like. There's a bracelet of prize-winning dahlias with golden petals, yellow sapphire centres ($3,500); an extraordinary and beautiful compact in the shape of a dahlia, with a yellow sapphire centre around which are mobile blue sapphires that rustle when the compact is moved (they even make a soft, rustling sort of noise). This is $3,650. A sparkling bow pin has diamonds and emeralds set to resemble candy-striped ribbon, tying up a large white diamond ($11,650), and a bigger version of the same pin, with sapphire-and-diamond ribbon, is $17,800. One of the most delicious jewels here is a star made of jagged, sharply-cut spikes of coral, its centre wound around with a diamond ribbon; $1,475, and a lot of elegance for the price.

CARTIER: Delectable combinations of colour, of precious and semi-precious stones in contrasting colours and textures. Item: a flower pin with turquoise petals, a sapphire-and-diamond centre, and twisted leaves of gold—a charmer at $4,250. Great pear-shaped turquoises are made into drop earrings, inset with a mosaic of diamonds; $4,200 the pair. Large coral earrings in the shape of flowers have turquoise-tipped petals, turquoise and diamond centres; pair, $2,200. White diamonds, canary diamonds, turquoises, and gold are swirled in concentric circles in a magnificent dome-shaped ring that will never be left beside a washbasin; $12,500. Another ring centres on a star sapphire, surrounded by turquoises and set in gold, and also has bands of baguette diamonds set in platinum. The result is a lovely sort of hot-and-cold effect—the warmth of the gold and coloured stones, the coolness of platinum and diamonds; $12,500.

DAVID WEBB: Here, the safety pin takes on a whole new dimension—in gold, in jewels. One such pin in bright yellow gold is four inches long, encrusted every inch of the way with pink and green tourmalines, interspersed with diamonds. The pins range around $1,000 and $1,200 in price, depending on their exact components; all are handsome, witty, extraordinarily decorative on a suit lapel. Another delight here is the stately baroque-pearl swan with a gold neck and wings, a crown of diamonds; this is $2,000. Precious and semi-precious stones are mixed again in some charming bracelets whose carved, translucent leaves contain a liberal sprinkling of both. One, in shades of pink and blue with diamonds, is $6,000; another, shades of green and blue with diamonds, is $5,325. Looking like incredibly beautiful Christmas-tree ornaments are the flower pins in bright yellow gold with a scattering of diamonds; a large carnation in this group is $4,000.

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GOSSIPY MEMO

(Continued from page 164)

has two-foot wide sidewalks lined with pastry shops, snack bars, antique shops, open markets, and night clubs. Under a canopy of pink and yellow balloons, a jolly fat woman ladles out hot pralines from a steaming iron pot. Photographers' assistants, dressed in polar bear suits, snow men costumes, and wallaby suits wheedle children into posing for pictures. Boys and girls rush from the slopes to bone up for their baccalaureates at private classes. Mannequins, in all-in-one black, snug-belted ski suits parade in the Place de l'Église at teatime, show Paris models at night in the Nuit de l'Élegance. Last winter Françoise Sagan wandered through the square, giving casual interviews on her latest novel, *Those without Shadows*. French intellectuals went to lectures by Gabriel Chevallier on *Les Amours de Balzac et de Stendhal*. Bridge players played tournament bridge at the Sporting Club; gamblers, boule and baccara at the Casino where the dark-eyed croupier tosses chips through the air with a fly caster's graceful swing.

Après ski, an evening's round might be Whiskey à Gogo for dinner, coffee at Club Esquinade, a dance of Cha-Cha to Pepe Luis' marvellous orchestra at the Casino, or a dance at the *discothèque*, Les Enfants Terribles, which plays recordings on the *Hi-fi Stéréophonique*, "*la plus extraordinaire installation électro-acoustique du moment.*" At L'Équipe, there is *boîte* entertainment by Gerard Rustin; and Le Club Rock and Roll de Megève rolls on until five in the morning.

The best village hotels are La Résidence and Coin du Feu where rates are slightly higher than those in Austria. Hotel Mont d'Arbois, above the village but near a *téléphérique*, has balconied bedrooms, a dining room with a view to Mont Blanc, excellent food, and a trio that plays every night for desultory dancing.

"All the snobbism of Paris is here," said my French T-bar acquaintance as we rode on the coat-hanger-like contrivance.

"And where do the snobs stay?"

"Ah. Hotel Mont d'Arbois."

That night I looked around speculatively. At the next table were a tall man wearing a well-cut suit and bow tie, a woman in an elegant, simple black dress, her hair combed softly into a chignon, mink coat over her shoulders, on her wrist a large diamond and topaz bracelet. With them, a young girl, obviously their daughter, with a cultivated voice, no make-up, a single braid over one shoulder, was charmingly respectful to her parents, restrainedly mirthful. Obviously French snobs.

"Oh no," said the waiter. "Belgians. The French are in their villas and chalets." He indicated the slopes beyond the hotel.

I inquired later, from the Belgian gentleman. "*Mais non*," he said, "the chalets and villas are rented."

Quoi donc? This was the high season. The last two weeks of February. Where *were* the elite French?

"Ah," said the Belgian, "this is also the high season at St. Moritz and Kitzbühel."

St. Anton Am Arlberg, in Austria, is for serious skiers. Perhaps the greatest skiing in the world is on the upper reaches of the Valluga, a vast bowl centred with a peak, the Galzig. This unique terrain makes southern, northern, western, and eastern slopes available and, as all are quite near to each other, it is possible to follow the sun or the shadows with ease. There are *Schusses*, precipitous drops, narrows, no gradual run-outs, and few claustrophobic tracks of densely wooded areas frequently found toward the end of European trails. All runs lead the skier conveniently back to the cable car station, Galzigbahn. There is a supplementary double chair-lift on the Kapall, which climbs to an altitude of seven thousand feet.

In the upper-ski school classes at St. Anton, the *Stembogen* is *Verboten*. The fresh word is *Wedeln*—skis parallel, hup, hup, left hip, right hip, use the poles, hold back the shoulder, and forget the follow-through. Reverse shoulder? The same process, but Austrians prefer to say *late* shoulder and hip. Called heel-thrust-turn or tail wag in the United States, *(Continued on page 182)*



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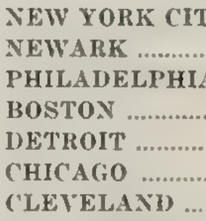
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GOSSIPY MEMO

(Continued from page 180)

Wedeln is considered by some professionals to be a fundamentally new approach to skiing (and it is causing every ski instructor and advanced skier in the world to debate as to whether it is trick or technique).

Probably the best dressed, and certainly one of the most sensational to watch, is the top class of the Rudi Matt-Sepp Fahrner Ski School, conducted by Robert Falch. He shouts in German as he *wedels* in deep snow, often tests his pupils in a tight flush on a hard-packed *slalom* course. The regulars, a German, an American, a Norwegian, and a Finn, ski in St. Anton from December to March and are inclined to resent transients who join their class for short periods.

Strawberry-red trousers are out in the Tyrol as every Austrian child under twelve owns a pair. Women wear two-piece gabardine suits of rust, olive green, beige, or oxblood which are made to order in forty-eight hours at the local tailors, Ebster and Habicher, or bought ready-to-wear from Willy Bogner of Munich. Men like narrow trousers in charcoal or in bright colours, which they match with hand-knitted sweaters or white pull-overs.

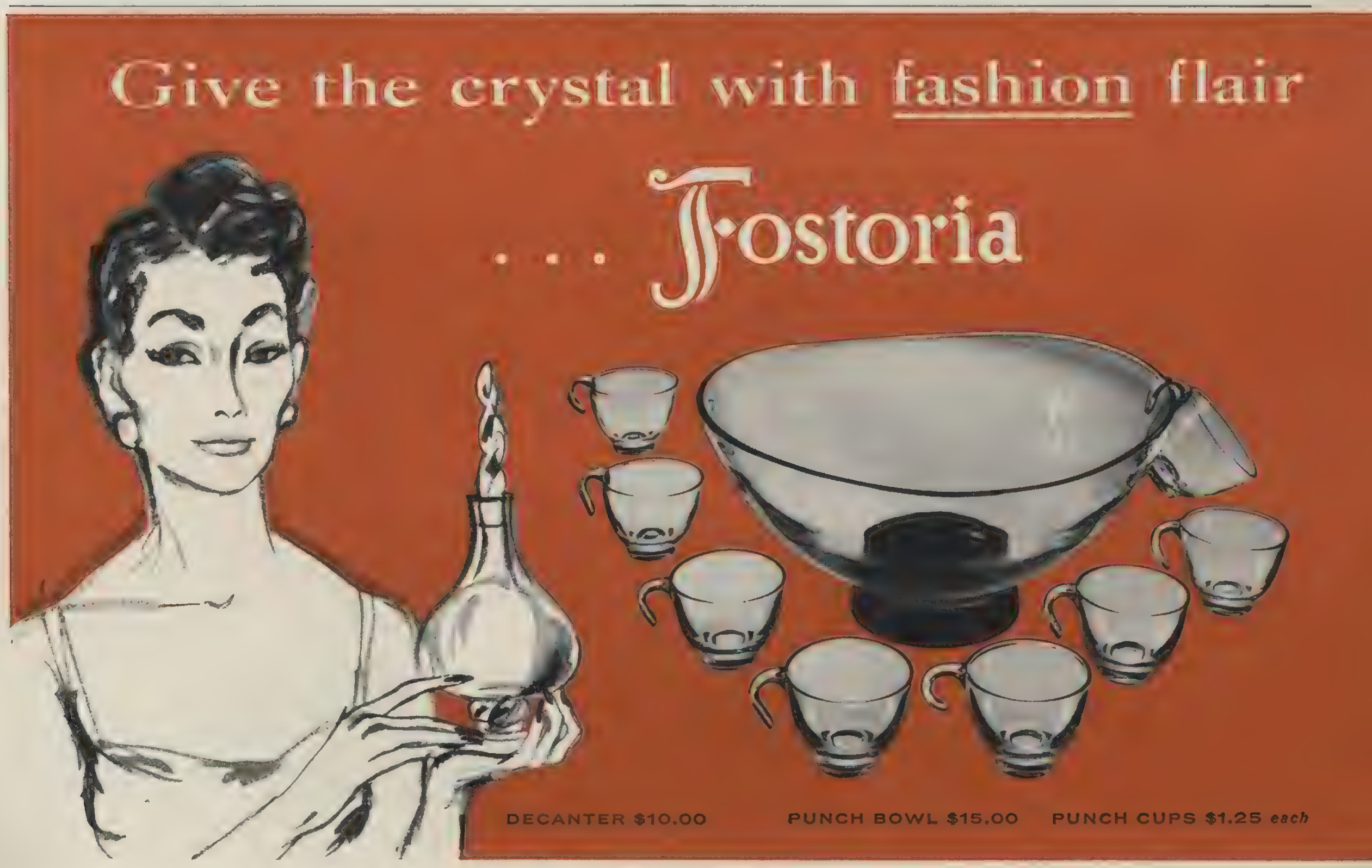
St. Anton, curiously un-fairy-tale-like in appearance, is solidly Tyrolean with a part Gothic, part baroque church; narrow streets lined with shops displaying heavy pull-overs, well-made leather bags, cheeses, and sausages. There is a pleasant dearth of the usual touristy trappings. Visitors stay largely in pensions, preferably Haus Angelika, Haus Rudi Matt, or Haus Bergheim, which stand side by side near the Galzigbahn on a stretch of street called upper crust row by Mrs. Herman Kiaer, the former Alice Damrosch of New York, who lives every winter at St. Anton.

During the last two weeks in February, the high season, St. Anton is packed as tight as its snow. At the Post Hotel guests sometimes sleep in bathtubs. The turmoil in the hotel lobby is dominated by the voice of Concierge Schoeber braying into the telephone, "Hotel Pawst . . . Herr Jones. *Bitte, nein,* Jones—*J*acob, *O*tto, *N*apoleon, *E*rnst, *S*eppi—*J*a, Jones." With admirable legerde main, Schoeber scoops up dollars, passes out schillings, and knows by heart the price of air-mail stamps to San Francisco, Canberra, or Calcutta.

Five o'clock tea dancing lures newcomers downstairs at the Post Hotel, but knowing visitors to St. Anton take their tea in the upstairs bar, which has become smart enough to require a table reservation. In December people write to the Gastof Post (a restaurant run by the Post Hotel), begging the waiter, Ludwig, and the waitresses, Mitzi and Vicky, for regular evening tables in February. For luncheon there is a popular milk bar, The Stubeli, which serves excellent bacon and eggs or yogurt with fruit. For a slight change of pace, visitors go to the Hotel Mooserkreuz, about ten minutes out of town by car. Guests, however, usually prefer to leave their cars in the village and take the Mooserkreuz bus just to hear the yodelling driver's hilarious imitation of a German band.

Kitzbühel, in Austria, has an enormous variety of terrain, diverse snow conditions, and an excellent training descent for racers, the Streif. Accomplished skiers *wedel* in breakable, crusty snow, in heavy sun-spoiled powder snow, and over ice, rocks, and mud. Because the terrain is bewildering, a good program is important. From nine to eleven in the morning, a nice run to take is from the top of the Hahnenkamm down to the Ehrenbachhöhe Hut where a chair lift rides back up the slope, offering an admirable view of the distant mountains, Grossglockner and Grossvenediger. After eleven, it is wise to shift with the sun to the Steinbergkogel chair lift on the opposite side.

For lunch at the top, the hut has sturdy *Erbsensuppe Mit Wursteln*, substantial and energizing for an afternoon's ski down the *Steilhang*, or less steep Griesalm, with a break at the Ehrenbachhöhe Hut for a warming schnapps or apricot brandy. At the Jufen Hut, a cheese dish called *Emmentalergebacken* puts one in fettle for after-lunch skiing on the Jufen. The run home swings



by the easy and relaxing Brunnalm, or by the more taxing Penglestein, or over the Fleckalm with a pause for *gluhwein* at the hut where the cook, Frau Kerscher, might offer a sample of next day's lunch, *Gulaschsuppe*, and the tables bloom unexpectedly with pink azaleas and purple primroses.

There is a moderately easy run down the front of the Kitzbühelerhorn, or a long, challenging run, the Hoferschneide, in deep powder snow, down the side of the mountain. Beginners like the Kasern Run, a gradual downhill afternoon's skiing which ends at Kirchberg where a Volkswagen bus rides one home.

Great charmers, the Tyrolese love to laugh, and will dig a disabled car out of snow, or rub with a handful of snow the mud from a strange child's trousers. They generously print signs beside the ski lifts in four languages using such endearing, if ambiguous, English terms as: "Don't Leave The Track. You are Endangering By It Yourself And Others."

Unless engaged six months ahead, good private guides are unavailable. Special ski classes have slightly higher prices than the regular ski school, but have the advantage of being limited to six pupils. Teachers hover over their charges, arrange lunch in the huts, and, during the season, give a skiers' ball.

Kitzbühel's gregarious, high-spirited camaraderie infuses everyone. It is like being at a big ball, the great roof of Alps and sky constitutes an introduction. Toni Sailer, three times Olympic gold medal winner of 1956, is a Kitzbühler; the Canadian racer, Lucile Wheeler, winters here; and the famous author and Alpinist, Heinrich Harrer, who wrote *Seven Years in Tibet*, lives here. For the many non-skiers there are ice rinks and a curling rink, shops, tea houses, and cafés in the charming, sunny village. Visitors like a *Kaffeklatch* at Praxmair's while Austrians prefer Conditerei Langer where the *Nussknacker* (chocolate cake with nuts) is superb. The best and cheapest Martini in the world is at the Weissesrossl where everyone goes to tea dance. For dining there is Alt Kitzbühel, a small regional restaurant where a reservation is necessary. The Sportsklause at the Goldener Greif Hotel is for after-dinner coffee, liqueurs, and zither music; Praxmair's at night specializes in native Austrian dancing.

Hotels and pensions in Kitzbühel range from *Schlosses* to digs, amiably comply to any taste or budget. Tennerhof Hotel, Lebenberg Schloss, and Schloss Kaps are above and removed from the centre of town but do provide bus transportation to the village and to ski lifts. For Grand Hotel devotees, the Grand Hotel's concert orchestra plays *Vilia* and other Viennese waltzes at tea time while venerable, bewhiskered gentlemen crouch over chess tables. The Reischhof, quiet and exclusive, is a pension hotel happily accessible to the ski lifts. The hub of the Kitzbühel wheel, however, is the brand-new Goldener Greif with its warm, elegant grill for dancing. The younger set likes tight little black Italian trousers worn with patterned Emilio Pucci shirts—a combination which has replaced the elaborately decorated after-ski skirts.

All through the month of February, winter residents of Kitzbühel give private parties: the Eugen Gregers entertain at small dinners and bridge games; Count and Countess Seilern prefer large dinner parties; at Schloss Palffy the brothers, Peter and Karl, give cocktails where the guests dress in the dark cocktail clothes they might wear in London, Vienna, or Paris.

Garmisch-Partenkirchen, Germany, in the shadow of the soaring Zugspitze, is about sixty miles from Munich. It doubles as an American Army recreation centre for G.I.'s on leave, and a resort for holidaying Germans. Although the most popular runs are Standard, Olympia, and Kandahar, their snow conditions are unpredictable. Higher up on the Zugspitze, at about nine thousand feet, where the milk-blue glaciers of Germany and Austria are visible, the skiing is splendid. This area is reached by a cogwheel railway, a two-hour ride through the Loisach Valley, past Hoellental Gorge, alongside glassy lakes, through an endless tunnel, to the Schneefernerhaus Hotel. This, for avid skiers, is the place to stay.

During the last week in January *(Continued on page 184)*

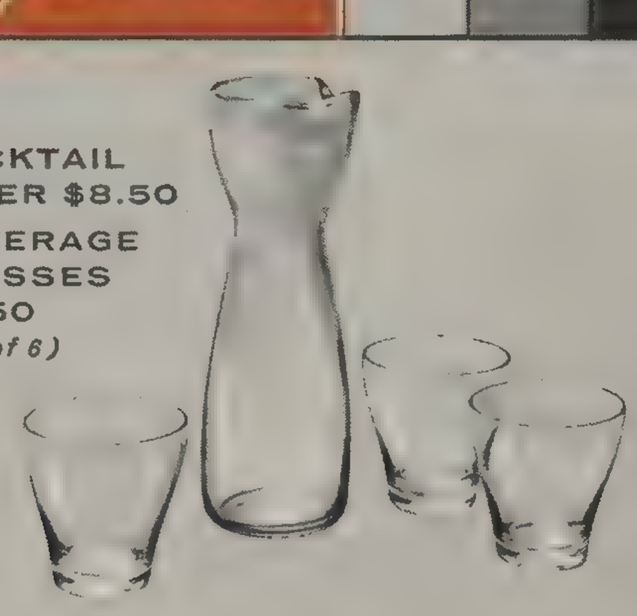
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GOSSIPY MEMO

(Continued from page 183)

the finest winter sportsmen of the world compete at Garmisch in international cross-country, downhill, *slalom,* and bobsled races.

For the G.I., Garmisch is a marzipan-encrusted Coney Island. He samples the ride on skis with the same glorious abandon he would a roller coaster ride. He rents skis, boots, and poles, then lets go and heads straight down Holiday Hill. (Germans and Americans have a joint ski patrol to pick up the pieces.)

In the village, the preferred hotel, the Alpenhof, has service comparable to any anywhere, excellent food, and higher rates than Austrian hotels. Five-o'clock tea dancing is, as in all ski resorts, popular here, and later in the Keller Bar a talented trio plays as long as listeners want to stay. For *promenades après ski,* girls wear red elasticized ski trousers, from Willy Bogner in Munich, with pristinely white *après-ski* shoes. Soldiers mash the conventional green Tyrolean hat into a pork pie, smatter it with ski pins. Full-length Harvard-Yale football game raccoon coats are seen around, but not nearly as much as Royal Navy duffel coats in black, navy blue, khaki, sky blue, white, green, and red.

G.I.'s, who have stamped their special character on Garmisch, eat steaks at the Chuck Wagon, Chinese food at the Pagoda Room of the Sheridan Plaza, pizza pies at the Italian Room of the Partenkirchnerhof, or Rock Cornish Game Hen at the Von Steuben Hotel. At the Eibsee they select their own live mountain trout, fresh halibut, or Rhine salmon.

The pleasures of night life are varied: dance orchestras at the Green Arrow Inn, Sheridan Plaza, and Post Hotel; a Tyrolean show at the Patton Hotel. Casa Carioca serves T-bone steaks with an international ice revue, later rolls back the dance floor over the ice *piste* for dancing to Ernest Meletzky's huge, flexible orchestra which switches with finger-snap speed from rock and roll to German pop songs.

German vacationers, however, ignore G. I. hangouts, take arranged all-day bus tours to King Ludwig's castles at Neuschwanstein and Linderhof; visit the Passion Play theatre at Oberammergau, or the Benedictine Monastery at Ettal. Smart German visitors often use private cars for these tours with the Duchess of Mecklenburg as their personal guide.

Sugar Bowl and Squaw Valley, in the mountains of California, are a forty-minute drive apart. Tucked high up in the peaks of the Sierra Nevada, these resorts sometimes have powder snow conditions as late as April. In Europe one must climb for spring skiing, or else fly in Herr Geiger's Super Piper Cub for $15 a person up to the Theodule Pass on the Italian border for late skiing on glaciers. California skiers are floaters accustomed to staying on top of deep powder snow, and as the Sierra ice is granular and easy to grip they know nothing of transparent blue-ice conditions. Here broad slopes and widely separated trees allow skiers to float to a stop almost anywhere.

Sugar Bowl, about two hundred miles northeast of San Francisco, is a secluded community removed from the main highway and can be reached only by the magic carpet of an overhead tramway, similar to the European *téléphérique.* It has a charming village life and guests stay at any of twenty private houses or at the vast ski lodge. An oddity peculiar to Sugar Bowl are weasels, tractor-like conveyances which deliver groceries, haul baggage, take non-skiing guests on short excursions.

On warm spring days skiers rise early to take the first chair-lift ride on Mt. Disney at nine o'clock. The run down goes by way of East Face, switches west to the next trail, and keeps moving west over a sweep of untouched corn snow. At eleven o'clock, at the Midway Station of Mt. Lincoln the lift wafts skiers to Upper Emmigrant Meadow Run. After an early lunch, people are back on the snow for the first afternoon descent, at 1:15 or 1:30, on Emil's Run on Mt. Lincoln where they swoop on through the gully and over the *Steilhang,* the Silver Belt Race Course. Late afternoon skiing centres around Mt. Disney on the Pony Express, Donald Duck, the Nose, and Crow's Nest runs.

Most of these runs are of medium length, with a twelve-hundred-foot drop on Disney and a sixteen-hundred-foot drop on Lincoln. Due to the high altitude, eight thousand feet, favourable ski conditions are certain for most of the long season from December 15 to May 1. Luggi Foeger, the famous skier and teacher from St. Anton, Austria, heads the Sugar Bowl Ski School and teaches a modified Arlberg technique.

At Easter time children have egg hunts in the snow followed by a breakfast of ice cream and cake. Races are held in late April with children competing in the Junior Championships and Walt Disney Trophy Race, and grownups in the Silver Belt Invitation for Class A Adults.

Coloured trousers, Bermuda shorts, and knickers are worn for skiing by both men and women who add cotton shirts and decorated straw hats. This springtime regalia, however, is often marred by faces coated with zinc ointment and pancake make-up to ward off the treacherous sun rays. After-ski, women wear white starched bullfighter shirts, or Emilio Pucci shirts with black or coloured trousers.

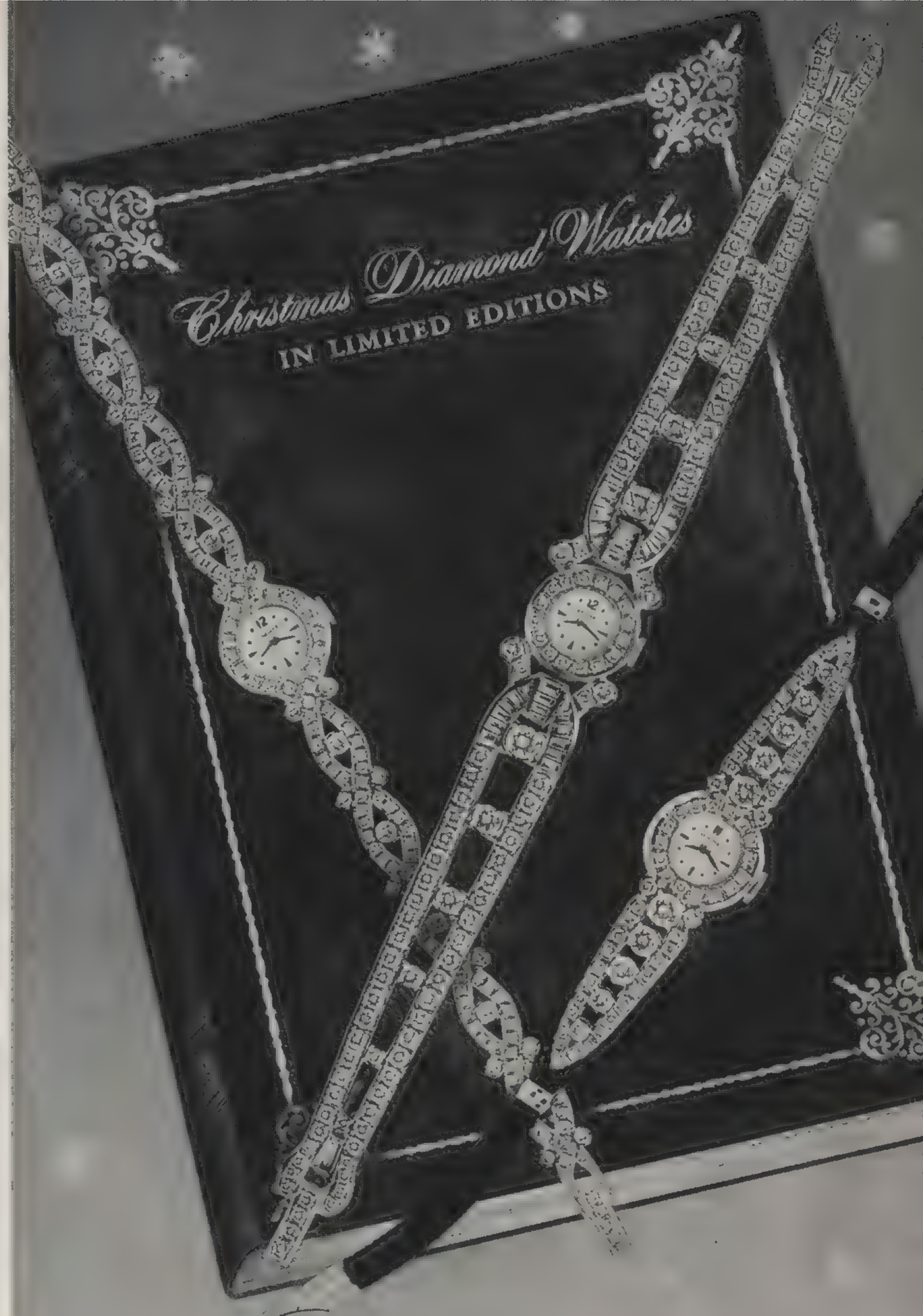
Many San Franciscans own houses in Sugar Bowl and entertain at private parties, alternating them indoors or outdoors depending on weather. Although the Sugar Bowl Corporation reserves the right to reject or accept housebuilding plans, there are charming houses of all types. The Constantine Ramsays have a small pre-cut log cabin; the Frank Gerbodes, the Donald Gregorys, and Jerome Hill have spacious houses designed by the architect William W. Wurster; the Robert Folger Millers and the Hannes Schrolls have Bavarian chalets; and the Howland Meyers have a modern house. Occasionally some of these houses may be rented, but must be spoken for in advance as several have already been taken for the 1960 Winter Olympics.

Squaw Valley, an hour's drive from Reno, Nevada, will be the site of the 1960 Olympics. Accustomed to the Zugspitze, Matterhorn, or Mont Blanc, Europeans first ask, "Where is the mountain?" Deceptively level, the steep and varied slopes are hidden from immediate view, but with a small amount of investigation are soon tracked down. A double chair lift and an aerial tramway take skiers up two thousand feet over a trail that parallels Emmigrant Trail, the trans-Sierra pass used by the gold seekers of '49. A short climb at the top leads to Siberian Bowl, and to Squaw Peak where the Olympic Down Hill Course is now open to the daring. For learners, the ski school teaches a modified French technique.

At the top of the aerial tramway there is snow on the head wall and a breath-taking view of Lake Tahoe. Until eleven o'clock skiers use the terrain below Tower 20, then ski at North Bowl where the snow loosens up in mid-morning, and from there, swing over to Sun Bowl for a noontime run. For skiers who like to climb and then take a challenging course in deep powder snow, there is KT 22, named for Katie Starratt who was on the American Women's Olympic Team in 1941 and 1942. She had buck fever at the top of KT 22 and made twenty-two kick turns on the way down.

The Olympic *slalom* races in 1960 are expected to be held on KT 22, which spectators will watch from Squaw Valley Lodge down below. Grandstand seats are planned on the wide lawn, at tables by the swimming pool, and on the rows of balconies off the bedrooms. The Lodge, modern and startlingly blue-turquoise against the shimmering snow, has luncheon tables on a wide terrace with Squaw Peak looming in the background. In the handsome dark green bar upstairs, next to the dining room, a pianist entertains guests at dinner; after dinner, a trio carries on in the Beer Garden below. There is an easy informality in the planned entertainment of dances, movies, cocktail parties, and sports nights. Guests often drive down to Reno for a spot of gambling or some high-powered night-club entertainment. Early diners wear ski clothes; late diners, coloured velvet trousers with silk blouses, sombre trousers with gaudy blouses, with black jersey décolleté sweaters and ropes of pearls or costume jewellery.

Mrs. Alexander Cushing, the wife of the Lodge's manager, is an excellent guide and skier, and often takes visitors touring. For the Olympic Games of 1960, officials will stay at Squaw Valley Lodge, while contestants and onlookers will put up in the towns of Reno, Tahoe City, Truckee, or over the summit at Sugar Bowl.



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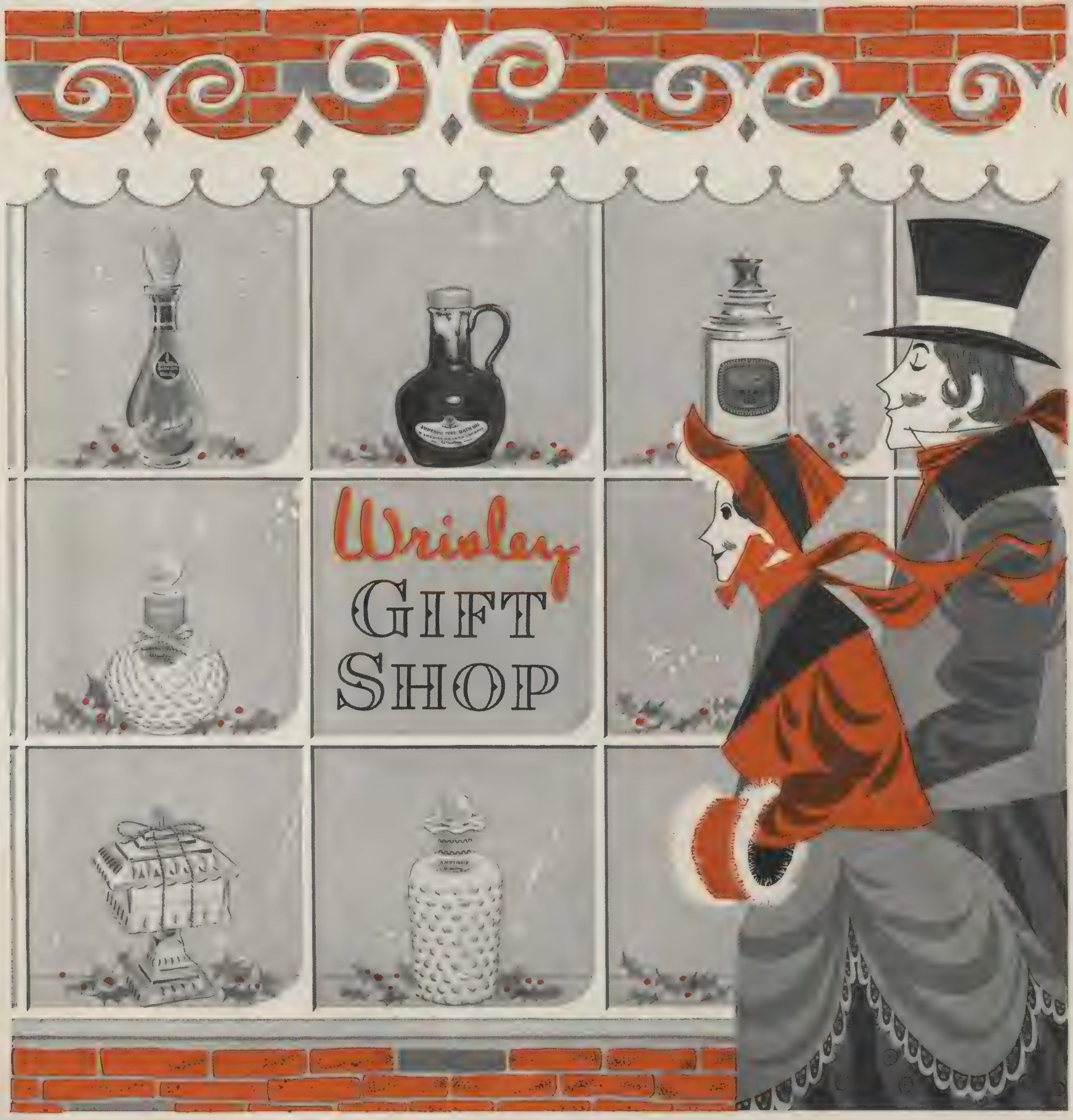
SINCE 1866 MAKER OF WATCHES OF THE HIGHEST CHARACTER

Everything
points to a
Merry Christmas

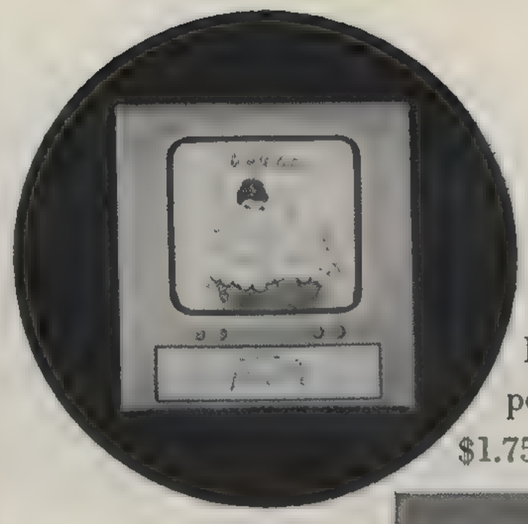
Gifts with a future...inspired by the past!

Treasured keepsakes of bygone days inspired these unusual Wrisley gifts.
Lovely, useful decorator pieces you'll cherish . . . long after the soothing bath cosmetics
they contain have blessed your skin with beauty. Top to bottom, left to right below:
Blue Fern Bath Oil, $3.50; Superbe Pine Bath Oil, in ceramic jug, $3.00;
Old Colony Bubble Bath, in traditional apothecary jar, $5.00;
Hobnail Cologne, in milk glass dresser bottle, $2.00; Wedding Bowl Bubble Bath, $2.00;
Antique Cologne, in milk glass dresser bottle, $3.00

(All prices plus tax)





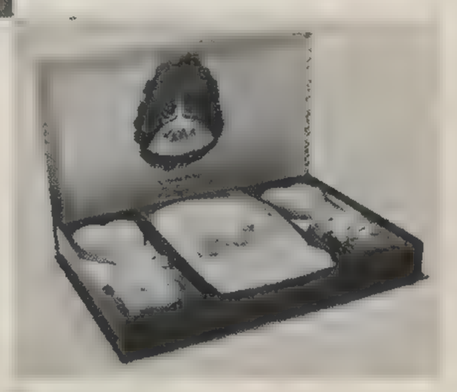


TV program, juvenile: Lenthéric's Tweedie dusting powder, bubble bath. $1.75*. Arnold Constable.



Two bubble baths—one with milk. By Little Lady, $1.25*. Bloomingdale's.

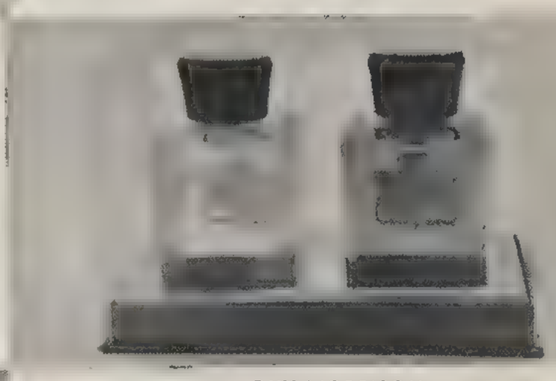
Discoveries in beauty: present packages



Boxed in calico: toilet water and bath accessories by Tinkerbell. $3.25* at Altman's.



Chanel's present "Pour Monsieur": a $5* bottle of Eau de Cologne. Bonwit Teller.

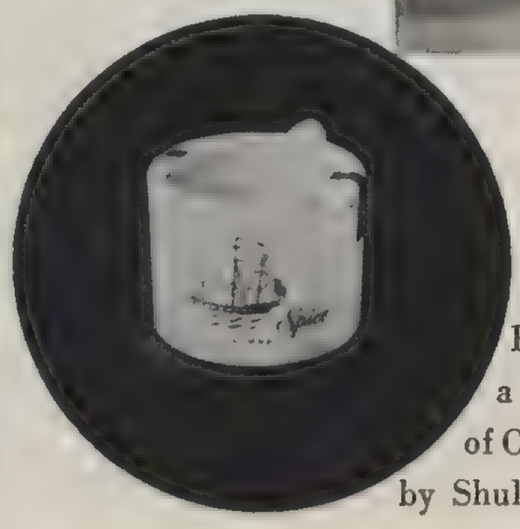


Doubles: shaving lotion and cologne in twin 8-oz. bottles by Wrisley. $5*. Altman's.

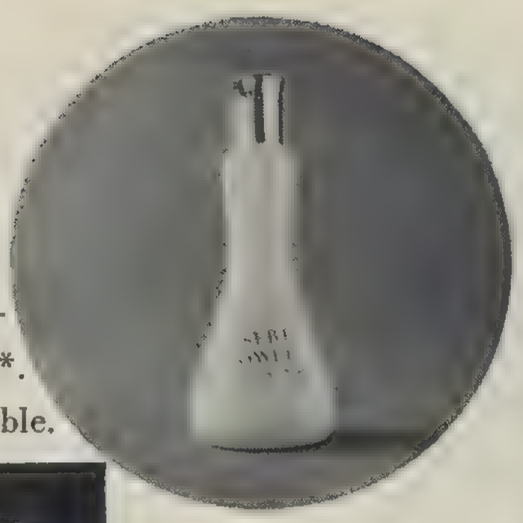
GUY MORRISON



Something soothing: Yardley shaving lotion for a tender skin. $1.25* at Bloomingdale's.



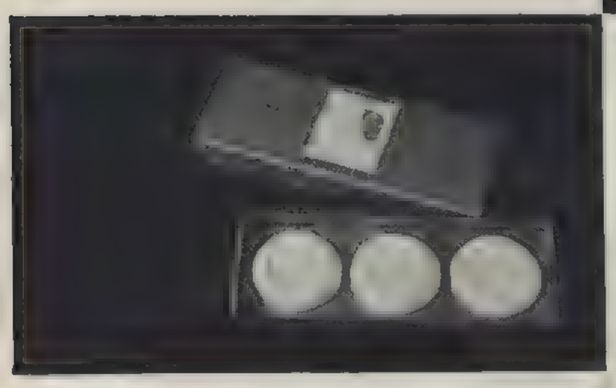
For the traditionalist: a blue and white mug of Old Spice shaving soap by Shulton. $1.25. Franklin Simon.



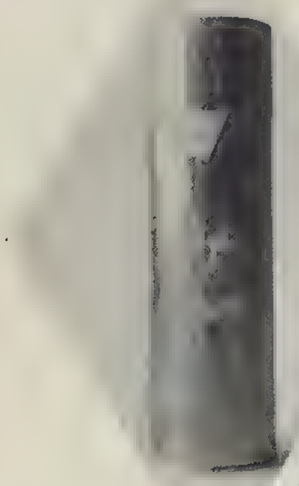
Shulton's Desert Flower cologne comes in sprays— by push-button. $2.50*. At Arnold Constable.



Princely present: Matchabelli's Stradivari bubbling bath salts. $3.75*. Altman's.



Tenderly: mild soap for mother and child by Breck. $1. At Bloomingdale's.



The effervescent type: Mystic Moment bubbling bath crystals. About $2*.



In season any time: Jolie Fleur cologne, through Beauty Counselors. $2.50*.



Elementary, really: Max Factor's Primitif cologne, spray-bottled. $3*. At Franklin Simon.



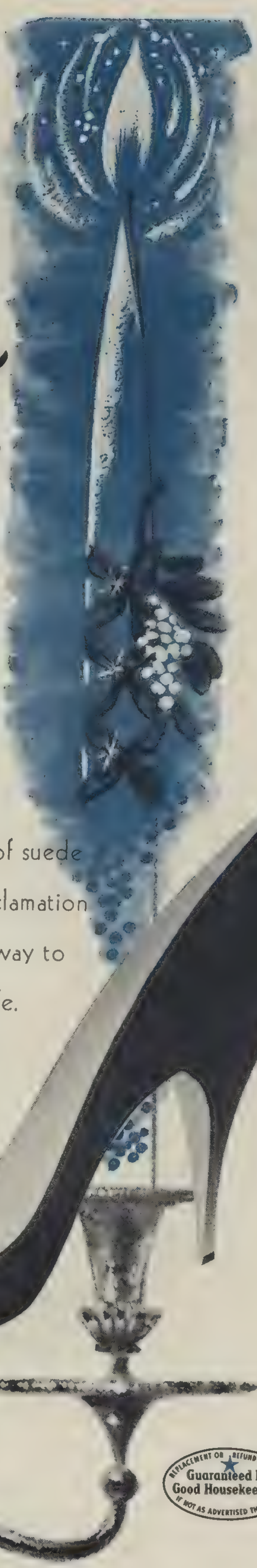
For the collector: Wrisley's Antique cologne in a milk glass bottle. $3*. Altman's.

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Bartlesville, Ohio, Montaldo's
Baton Rouge, La., Holmes
Beaumont, Texas, The Fashion
Beverly Hills, Calif., Harry Cooper
Bloomington, Ill., Roland's
Bluefield, W. Va., Myrtle Mundy
Bradenton, Fla., Stevenson's
Brooklyn, N. Y., Pacun Shoppe
Charleston, S. C., Rosalie Myers
Charleston, W. Va., Annette
Charlotte, N. C., Montaldo's
Chattanooga, Tenn., Pickett's
Columbia, S. C., Lisbeth Wolfe
Columbus, Ohio, Montaldo's
Daytona Beach, Fla., Sussman's
Decatur, Ill., Williams Fashion
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Grand Rapids, Mich., Joseph P. Doody
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Macon, Ga., Stephens
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Milwaukee, Wisc., Louis Fritzel
Minneapolis, Minn., Harold's
Mobile, Ala., Hammel's
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Montgomery, Ala., Al Levy's
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New York, N. Y., Flo Weckstein
New York, N. Y., B. Weinstein
Oak Park, Ill., Quintero, Ltd.
Oklahoma City, Okla., Peyton-Marcus
Orlando, Fla., Dickson & Ives
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Philadelphia, Pa., Bonwit Teller
Pittsburgh, Pa., David's
Pocatello, Idaho, LeVine
Port Arthur, Texas, Bluesteins
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Wheeling, W. Va., Stone & Thomas
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Wilkes-Barre, Pa., Hollywood Shop
Winnetka, Ill., Ruth McCulloch
Winston-Salem, N. C., Montaldo's
York, Pa., The Fabric Shop

THE SILENT MEN

(Continued from page 143)

colourless in his old tanned face, his mouth downcast under his thick, drooping moustache. They were silent, humiliated by the defeat of return, furious at their own silence, but the more it was prolonged the less capable they were of breaking it. They went in without looking at Ballester, for they knew he was carrying out an order in making them go in like that, and his bitter and downcast look told them what he was thinking. Yvars, for one, looked at him. Ballester, who liked him, nodded his head without saying a word.

Now they were all in the little locker room on the right of the entrance; open stalls separated by unpainted boards to which had been attached, on either side, little locked cupboards; the farthest stall from the entrance, up against the walls of the shed, had been transformed into a shower above a gutter hollowed out of the earthen floor. In the centre of the shop could be seen work in various stages: already finished large casks, loose-hooped, waiting for the forcing in the fire, thick benches with a long slot hollowed out in them (and in some of them had been slipped circular wooden bottoms waiting to be planed to a sharp edge), and finally cold fires. Along the wall, on the left of the entrance, the workbenches extended in a row. In front of them stood piles of staves to be planed. Against the right wall, not far from the dressing room, two large power saws, thoroughly oiled, strong and silent, gleamed.

Some time ago, the workshop had become too big for the handful of men who worked there. This was an advantage in the hot season, a disadvantage in winter. But today, in this vast space, the work dropped half-finished, the casks abandoned in every corner with a single hoop holding the base of the staves spreading at the top like coarse wooden flowers, the sawdust covering the benches, the toolboxes and machines—everything gave the shop a look of neglect. They looked at it, dressed now in their old jumpers and their faded and patched pants, and they hesitated. Ballester was watching them. "So," he said, "we pitch in?" One by one, they went to their posts without saying a word. Ballester went from one to another briefly recalling the work to be begun or finished. No one answered. Soon the first hammer resounded against the iron-tipped wedge sinking a hoop over the convex part of a barrel, a plane groaned as it hit a knot, and one of the saws started up by Esposito got under way with a great whirring of its blade. On request Saïd brought staves or lighted fires of shavings on which the casks were placed to make them swell in their corset of iron hoops. When no one called for him, he stood at a workbench riveting the big rusty hoops with heavy hammer blows. The scent of burning shavings began to fill the shop. Yvars, who was planing and fitting the staves cut out by Esposito, recognized the old scent and his heart relaxed somewhat. All were working in silence, but a warmth, a life, was gradually beginning to reawaken in the shop. Through the broad windows a clean, fresh light began to fill the shed. The smoke rose bluish in the golden sunlight; Yvars even heard an insect buzz close to him.

At that moment the door into the former shop opened in the end wall and M. Lassalle, the boss, stopped on the threshold. Thin and dark, he was scarcely more than thirty. His white coverall hanging open over a suit of tan gabardine, he looked at ease in his body. Despite his very bony face, cut like a hatchet, he generally aroused liking, as do most people who exude vitality. Yet he seemed somewhat embarrassed as he came through the door. His greeting was less sonorous than usual; in any case, no one answered it. The sound of the hammers hesitated, lost the beat, and resumed even louder. M. Lassalle took a few hesitant steps, then he headed toward little Valery who had been working with them for only a year. Near the power saw, a few feet away from Yvars, he was putting a bottom on a big hogshead and the boss watched him. Valery went on working without saying anything. "Well, my boy," said M. Lassalle, "how are things?" The young man suddenly became more awkward in his movements. He glanced at Esposito who, close to him, was lifting a pile of staves in his huge arms to take them to Yvars. Esposito looked at him too

while going on with his work, and Valery peered back into his hogshead without answering the boss. Lassalle, rather nonplussed, remained a moment planted in front of the young man, then he shrugged his shoulders and turned toward Marcou. The latter, astride his bench, was giving the finishing touches, with slow, careful strokes, to the sharpening of a bottom's edge. "Hello, Marcou," Lassalle said in a flatter voice. Marcou did not answer, entirely occupied with taking very thin shavings off his wood. "What's got into you?" Lassalle asked in a loud voice as he turned toward the other workmen. "We didn't agree, to be sure. But that doesn't keep us from having to work together. So what's the use of this?" Marcou got up, raised his bottom piece, verified the circular sharp edge with the palm of his hand, squinted his languorous eyes with a look of satisfaction, and, still silent, went toward another workman who was putting together a hogshead. Throughout the whole shop could be heard nothing but the sound of hammers and of the power saw. "O.K.," Lassalle said, "when you get over this, let me know through Ballester." Calmly, he walked out of the shop.

Almost immediately afterward, above the din of the shop, a bell rang out twice. Ballester, who had just sat down to roll a cigarette, got up slowly and went to the door at the end. After he had left, the hammers resounded with less noise; one of the workmen had even stopped when Ballester came back. From the door he said merely, "The boss wants you, Marcou and Yvars." Yvars's first impulse was to go and wash his hands, but Marcou grasped him by the arm as he went by and he followed him limping.

Outside in the courtyard, the light was so clear, so liquid, that Yvars felt it on his face and bare arms. They went up the outside stairs, under the honeysuckle on which a few blossoms were already visible. When they entered the corridor whose walls were covered with diplomas, they heard a child crying and M. Lassalle's voice saying, "Put her to bed after lunch. We'll call the doctor if she doesn't get over it." Then the boss appeared suddenly in the corridor and showed them into the little office they already knew, furnished with imitation-rustic furniture and its walls decorated with sport trophies. "Sit down," Lassalle said as he took his place behind the desk. They remained standing. "I called you in because you, Marcou, are the delegate and you, Yvars, my oldest employee after Ballester. I don't want to get back to the discussions, which are now over. I can not, absolutely not, give you what you ask. The matter has been settled, and we reached the conclusion that work had to be resumed. I see that you are angry with me and that hurts me. I'm telling you just as I feel it. I merely want to add this—what I can't do today I may perhaps be able to do when business picks up. And if I can do it, I'll do it even before you ask me. Meanwhile, let's try to work together." He stopped talking, seemed to reflect, then looked up at them. "Well?" he said. Marcou was looking out the window. Yvars, his teeth clenched, wanted to speak but couldn't. "Listen," said Lassalle, "you have all closed your minds. You'll get over it. But when you become reasonable again, don't forget what I've just said to you." He rose, went toward Marcou and held out his hand. "*Ciao!*" he said. Marcou suddenly became pale, his popular tenor's face hardened and, for a second only, became mean-looking. Then he abruptly turned on his heels and went out. Lassalle, likewise pale, looked at Yvars without holding out his hand. "Go to hell!" he shouted.

When they went back into the shop, the men were lunching. Ballester had gone out. Marcou simply said, "Just wind," and returned to his bench. Esposito stopped biting into his bread to ask what they had answered; Yvars said they hadn't answered anything. Then he went to get his musette bag and came back and sat down on his work bench. He was beginning to eat when, not far from him, he noticed Saïd lying on his back in a pile of shavings, his eyes vaguely looking at the windows made blue by a sky that had become less luminous. He asked him if he had already finished. Saïd said he had eaten his figs. Yvars stopped eating. The uneasy feeling that hadn't left him since the interview with Lassalle suddenly disappeared to make room for a pleasant warmth. He broke his bread in two as he got up and,

(Continued on page 192)



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THE SILENT MEN

(Continued from page 191)

faced with Saïd's refusal, said that everything would be better next week. "Then it'll be your turn to treat," he said. Saïd smiled. Now he bit into the piece of Yvars' sandwich, but in a gingerly way like a man who isn't hungry.

Esposito took an old pot and lighted a little fire of shavings and chips. He heated some coffee that he had brought in a bottle. He said it was a gift to the shop that his grocer had made when he learned of the strike's failure. A mustard jar passed from hand to hand. Esposito poured out the already sugared coffee. Saïd swallowed it with more pleasure than he had taken in eating. Esposito drank the rest of the coffee right from the burning pot, smacking his lips and swearing. At that moment Ballester came in to give the back-to-work signal.

While they were rising and gathering papers and utensils into their musette bags, Ballester came and stood in their midst and said suddenly that it was hard for all, and for him too, but that this was no reason to act like children and that there was no use in sulking. Esposito, the pot in his hand, turned toward him; his long coarse face had suddenly blushed. Yvars knew what he was about to say—which they were all thinking at the same time—that they were not sulking, that their mouths had been closed, they had to take it or leave it, and that anger and helplessness sometimes hurt so much that you couldn't even cry out. They were men, after all, and they weren't going to begin smiling and simpering. But Esposito said none of this, his face finally relaxed, and he gently slapped Ballester's shoulder while the others went back to their work. Again the hammers rang out, the big shed filled with its familiar din, with the smell of shavings and of old clothes damp with sweat. The big saw whined and bit into the fresh wood of the stave that Esposito was slowly pushing in front of him. Where the saw bit, damp sawdust spurted out and covered, with something like bread crumbs, the big hairy hands firmly gripping the wood on each side of the moaning blade. Once the stave was ripped, you could hear only the sound of the motor.

At present Yvars felt only the strain in his back as he leaned over the plane. Generally the fatigue didn't come until later on. He had got out of training during these weeks of inactivity, it was clear. But he thought also of age, which makes manual labour harder when it's not mere precision work. That strain also foreshadowed old age. Wherever the muscles enter into it, work eventually becomes hateful. That precedes death, and on evenings following great physical effort sleep itself is like death. His boy wanted to become a schoolteacher, he was right; those who indulge in phrases about manual work don't know what they're talking about.

When Yvars straightened up to catch his breath and also to drive away these evil thoughts, the bell rang out again. It was insistent, but in such a strange way, with stops and imperious starts, that the men interrupted their work. Ballester listened, surprised, then made up his mind and slowly went to the door. He had disappeared for several seconds when the ringing finally ceased. They resumed work. Again the door was flung open and Ballester ran toward the locker room. He came out wearing canvas shoes and, slipping on his jacket, said to Yvars as he went by, "The kid has had an attack. I'm off to get Germain," and ran toward the main door. Dr. Germain took care of the shop's health; he lived in this outlying quarter. Yvars repeated the news without commentary. They gathered around him and looked at one another, embarrassed. Nothing could be heard but the motor of the power saw running freely. "It's perhaps nothing," one of them said. They went back to their places, the shop again filled with their noises but they were working slowly, as if waiting for something.

A quarter of an hour later, Ballester came in again, hung up his jacket and, without saying a word, went out through the little door. On the windows the light was getting dimmer. A little later, in the intervals when the saw was not ripping into the wood, could be heard the dull bell of an ambulance, at first in the distance, then nearer, finally present and become silent. After a moment Ballester came back and all went up to him. Esposito had turned off the motor. Ballester said that while undressing in her room the child had suddenly keeled over, as if mowed down. "Did you ever hear anything like it!" Marcou said. Ballester shook his head and gestured vaguely toward the shop; but he looked as if he had had quite a turn. Again the ambulance bell was heard. They were all there, in the silent shop, under the yellow light coming through the glass panels, with their rough, useless hands hanging down along their old sawdust-covered pants.

The rest of the afternoon dragged. Yvars now felt only his fatigue and his still heavy heart. He would have liked to talk. But he had nothing to say, nor the others either. On their uncommunicative faces could be read merely sorrow and a sort of obstinacy. Sometimes the word "calamity" took shape in him, but just barely, for it disappeared at once, as a bubble forms and bursts simultaneously. He wanted to get home, to be with Fernande again, and the boy, on the terrace. As it happened, Ballester announced closing time. The machines stopped. Without hurrying, they began to put out the fires and to put everything in order on their benches, then they went one by one to the locker room. Saïd remained be-

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hind; he was to clean up the shop and water down the dusty soil. When Yvars reached the locker room, Esposito, huge and hairy, was already under the shower. His back was turned to them as he noisily soaped himself. Generally, they kidded him about his modesty; the big bear, indeed, obstinately hid his pudenda. But no one seemed to notice on this occasion. Esposito backed out of the shower and wrapped a towel around him like a loin cloth. The others took their turn and Marcou was vigorously slapping his bare sides when the big door was heard to roll slowly open on its cast-iron wheel. Lassalle came in.

He was dressed as at the time of his first visit but his hair was rather dishevelled. He stopped on the threshold, looked at the vast deserted shop, took a few steps, stopped again, and looked toward the locker room. Esposito, still covered with his loin cloth, turned toward him. Naked, embarrassed, he teetered from one foot to the other. Yvars thought that it was up to Marcou to say something. But Marcou remained invisible behind the sheet of water that surrounded him. Esposito grabbed a shirt and was nimbly slipping it on when Lassalle said, "Good night," in a rather toneless voice and began to walk toward the little door. When it occurred to Yvars that someone ought to call him, the door had already closed.

Yvars dressed without washing, said good night, but with his whole heart, and they answered with the same warmth. He went out rapidly, got his bicycle and, when he straddled it, felt the strain in his back again. He was cycling along now in the late afternoon through the traffic of the city. He was going fast because he was eager to get back to the old house and the terrace. He would wash in the washhouse before sitting down and looking at the sea which was already accompanying him, darker than in the morning, above the parapet of the boulevard. But the little girl accompanied him too, and he couldn't keep from thinking of her.

At home, the boy was back from school and reading the pictorials. Fernande asked Yvars whether everything had gone all right. He said nothing, washed in the washhouse, then sat down on the bench against the low wall of the terrace. Mended washing hung above his head and the sky was becoming transparent; over the wall could be seen the soft evening sea. Fernande brought the anisette, two glasses, and the jug of cool water. She sat down beside her husband. He told her everything, holding her hand as in the early days of their marriage. When he had finished, he didn't stir, looking toward the sea where already, from one end to the other of the horizon, the twilight was swiftly falling. "Ah! it's his own fault!" he said. If only he were young again, and Fernande too, they would have gone away, across the sea.

Translation by Justin O'Brien.

EDITOR'S NOTE: *The dynamic Nobel Prize winner, Albert Camus, is at forty-four one of France's outstanding intellectuals. He is the author of* The Stranger, The Myth of Sisyphus, The Plague, The Rebel, The Fall, *and a new collection of six short stories,* The Exile and the Kingdom, *to be published here by Alfred A. Knopf, Inc.*

One of these stories is "The Silent Men." Through this story, as through all of Camus's works, surges the great river of his conscience, piercing the fog banks of futility with his inexorable faith in humanity. Albert Maquet, the French critic, in his book, Albert Camus, or The Invincible Summer, *quoted him as saying, "There are more things in man to admire than to despise."*

Apart from writing, Camus is irrevocably in love with the theatre. He adapted and directed Faulkner's Requiem for a Nun, *now running in Paris, directed plays by Shakespeare and Lope de Vega, and recently staged a new version of his wartime play,* Caligula.

After a bone-poor childhood in Algeria, Camus went to Paris before World War II, stayed to fight in the Resistance, and to edit the most famous of the underground newspapers, Combat. *Now he lives on the Left Bank in Paris with his wife and twin children.*

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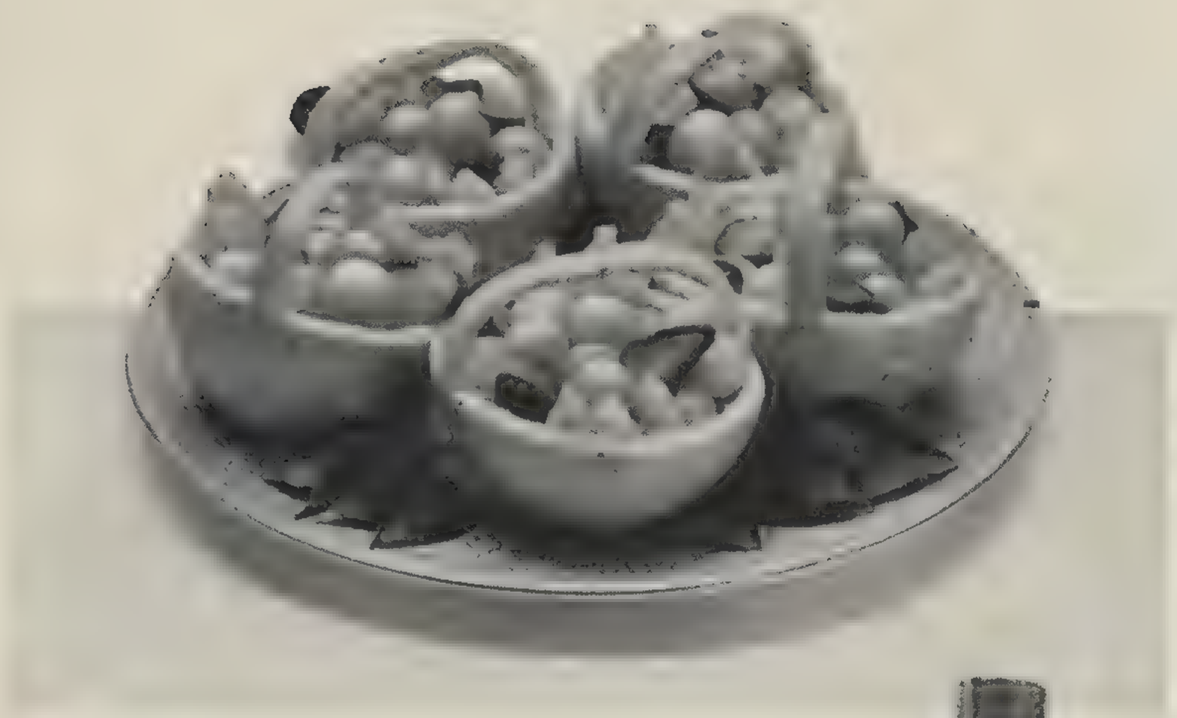
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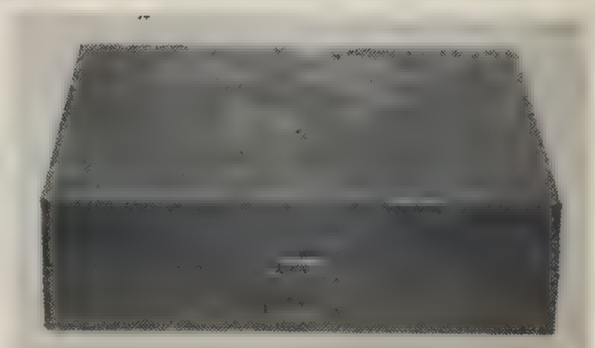
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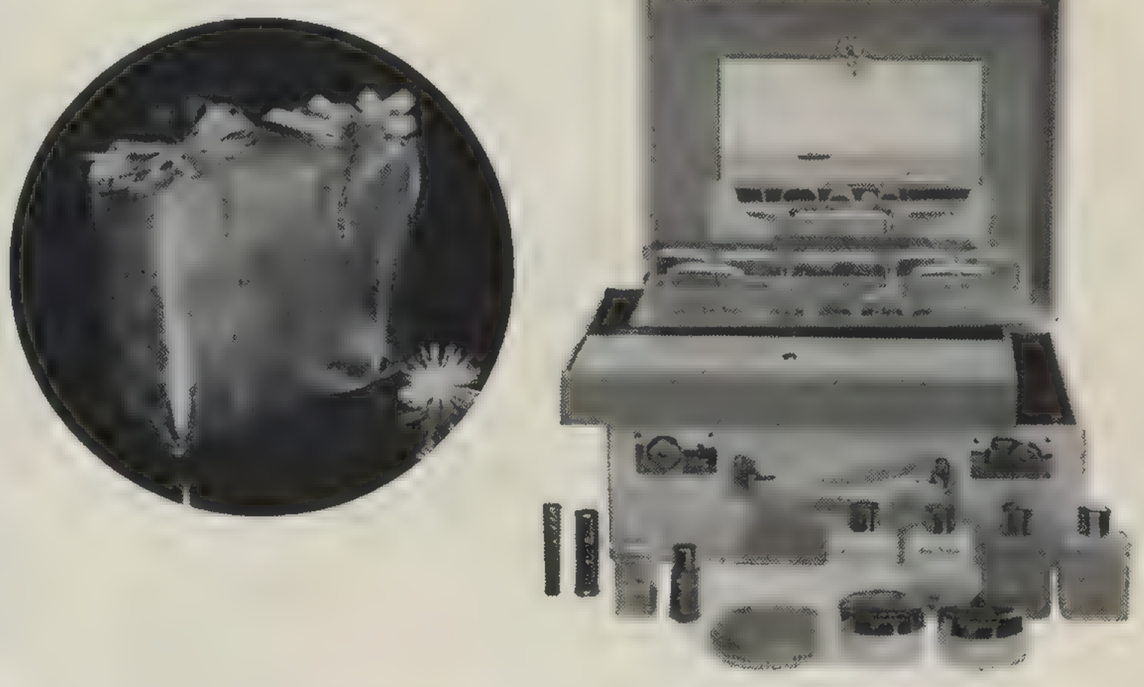
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Week-end beauty case you could balance on one finger—several week ends' supply of creams, lotions, make-up; and a good-sized mirror in the lid. Covered in dull gold damasked paper, 7½″ by 7″. By Frances Denney, $12.50*. Bloomingdale's.



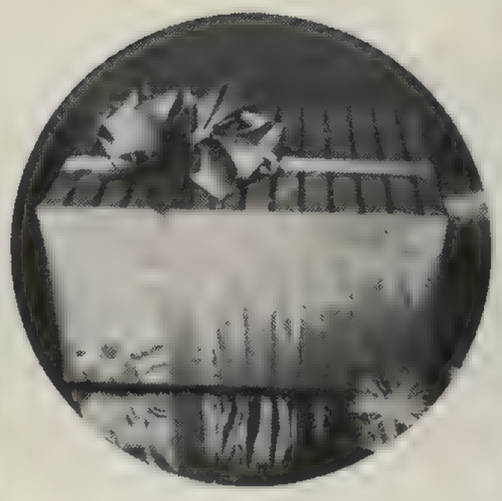




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Case to give a flying visitor—a beautiful lightweight, made of simulated leather lined with pale-blue moire. Space here for nightdress, slippers, et cetera. Light blue, navy blue, black, or white; 13″ by 10½″. $37.50*. Helena Rubinstein Salon.







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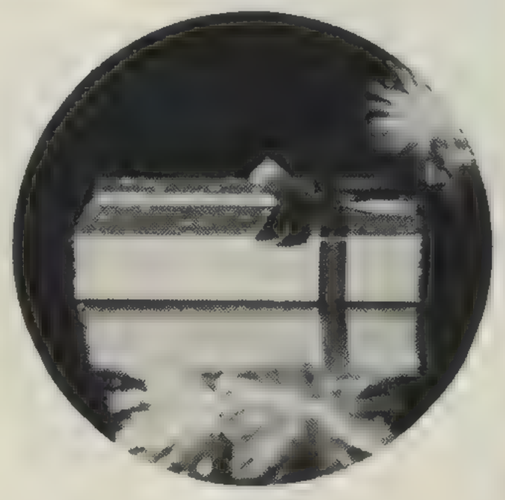




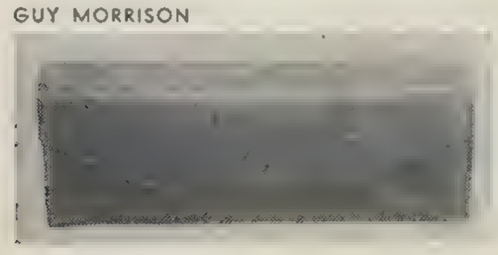
Self-sufficiency for a round-the-world traveller—an alligator-grain cowhide case that's almost a mobile beauty salon. Preparations carried in lightweight containers; mirror, zippered compartments for toothbrush, comb, et cetera, room to spare for lingerie; 14″ by 10⅛″. Black, brown, cherry red. $110*. Elizabeth Arden Salon.



Overnight case—a small envelope that could tuck into a roomy handbag. Inside, four bottles of lotions and a lipstick. Pink and gold brocaded plastic, with a snap fastener for security; 7½″ by 1½″. By Jacqueline Cochran, $4.50*. Altman's.



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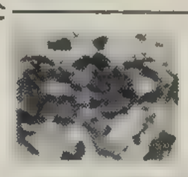
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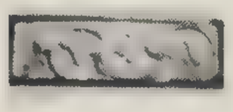
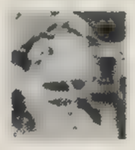
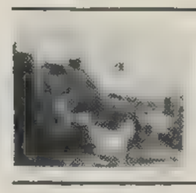
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More art than money

Continued from page 144

When Vogue started this series in 1950, the objective was, and has always remained, pleasure, not investment. That some of the works have proved to be both is interesting but not the most important thing about the series. At that time Vogue said: "One of the most boring—and inaccurate—public clichés has been that buying paintings and sculpture is both expensive and hazardous. Actually, it need be neither. But sensible buying requires time, knowledge, taste, an open, courageous mind, and the ability to discriminate between one's own likings." None of the eighty-two works of art, shown in other years in this series, has gone down in price. Some have gone up in value by only fifty or seventy-five dollars, many have almost doubled, and a dramatic few have risen to six or eleven times the value given at the time of publication in Vogue. The collectors who bought these eighty-two works followed, for the most part, the dictum of Francis Taylor, director of the Worcester Art Museum: "Buy the right thing at the wrong time." Here are a sample twenty-eight of those works with both the prices at the time of publication and the prices this year set by the galleries.

		THEN	NOW
1950	 GEORGES BRAQUE bronze, "Ibis," extremely rare; only 7 inches high.	$400	$2200
	 WASSILY KANDINSKY gouache, "Fragments in Rose"; 13½" x 9¾".	$350	$2000
	 ALBERTO GIACOMETTI bronze, "Tall Figure," is only sixteen inches high.	$200	$1800
	 JOAN MIRÓ collage, in beige, white, and black, is nine by fifteen inches.	$200	$1400
	 MARINO MARINI bronze, "Study for Juggler"; 1935 work is only 7½".	$280	$1500
	 JACKSON POLLOCK oil on canvas, "No. 27"; 21½" x 12½".	$225	$2500
	 WILLIAM BAZIOTES oil on canvas, "Toy," in fuzzy, melting colours; 14" x 18".	$250	$600
1952	 JOHN MARIN, rare, small oil, "Pertaining to New Jersey"; 17" x 14".	$500	$1200
	 LEONARDO CREMONINI ink drawing, "Woman Swimming"; 12¼" x 5¼".	$75	$200
	 MARC CHAGALL, 2 vols. of La Fontaine's *Fables*, 100 etchings; 15¾" x 12¼".	$450	$1000
	 PABLO PICASSO, a handsome aquatint, "Hen"; 20¼" x 26¼".	$150	$600

		THEN	NOW
1953	 ANTONIO TÀPIES, an oil, "The Snare"; framed, 26½" x 33".	$250	$450
	 BRICK OF THE HAN DYNASTY, over 1,000 years old; 25¼" x 7¼".	$350	$550
	 KURT SCHWITTERS, a collage, "Pa Co"; 6¾" x 8¼".	$300	$1200
	 LYONEL FEININGER, a water colour, "Yellow Sea"; 14¼" x 8¾".	$250	$1300
1954	 RUFINO TAMAYO, a water colour, "The Bathers"; 7" x 9¾".	$315	$600
	 PIERRE SOULAGES, a brown, black, and white gouache; 19½" x 25".	$200	$450
	 BAKOTA, African sculpture, of wood, copper, and brass; 22½" high.	$300	$900
	 MORRIS GRAVES ink drawing, "Sea Bird in the Rain"; 17" x 24⅞".	$250	$700
1955	 DAVID HARE, a bronze with rough-textured surface, "Torso"; 7¾".	$150	$350
	 EUGÈNE BOUDIN, a water colour, "La Plage"; framed, 15½" x 13½".	$350	$700
	 PABLO PICASSO, a 1905 rare etching, "Bust of a Man"; framed, 15⅞" x 17⅞".	$80	$150
	 ALFRED MANESSIER, a framed, water colour abstraction; 20⅜" x 17½".	$200	$450
	 ANDRÉ LANSKOY, an oil, "Matinée Grave"; 28¾" x 23⅝".	$400	$800
	 JAPANESE HANIWA sculpture, baked clay, 3rd to 5th century A.D.; 14" high.	$400	$500
1956	 GEORGES BRAQUE, a blue and black lithograph, "Helios"; 25⅝" x 19½".	$275	$450
	 ALBERT GLEIZES, a 1927 gouache, "Portrait of a Man"; 16½" x 10½".	$350	$650
	 JEAN EVE, a 1953 oil, "Flowers in a Brown Vase"; 15¾" x 12¾".	$265	$600

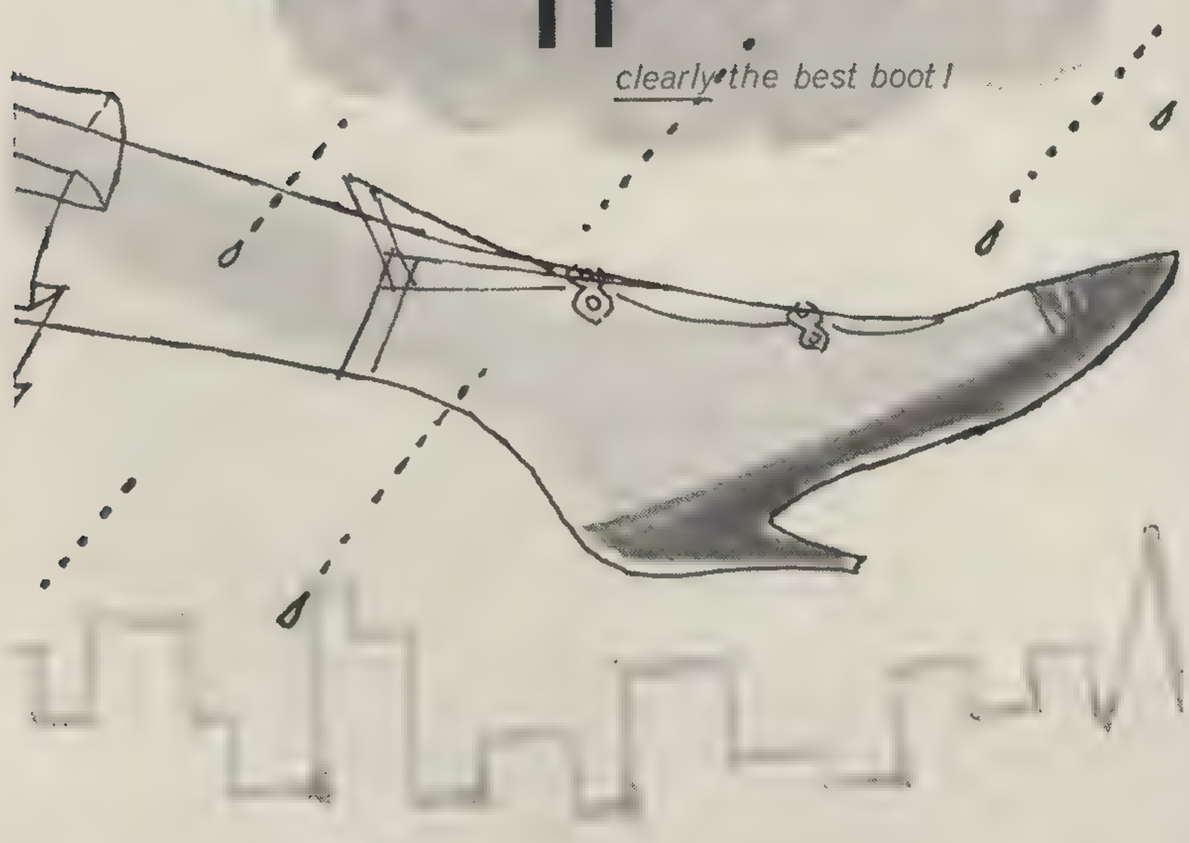




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St. Nicholas

By Lanfranco Rasponi

In Asia Minor, in the ancient village of Myra, now known under its Turkish name of Demre, where St. Nicholas lived, performed miracles, and died, there are no celebrations on Christmas day, and the familiar old man, in his bright red suit, makes no appearance. Today Myra consists of a small community of Moslems, but everywhere are imposing vestiges of its days of glory during the Roman Empire.

To reach Myra is no small undertaking. The only existing road connecting it to the rest of Asia Minor is a stony path across a magnificent steep range of mountains which even in a jeep is difficult going. Myra itself is laid in a narrow fertile plain, enclosed between the blue Mediterranean Sea and a chain of rocky, pine-infested peaks.

Nicholas, according to legend, was born in nearby Patara in the 3rd century A.D., and, was the only son of a well-to-do, elderly Christian couple. From an early age he demonstrated a unique faith; as a small child, he refused food on Fridays, insisted on fasting. Despite constant persecutions on the part of the Roman governors of the province, he decided to dedicate his life to preaching the doctrine of Christ. He was still a lad when both his parents died; after having distributed his wealth to the poor, he became a priest.

It was upon his return from a long pilgrimage to the Holy Land that he was ordained Bishop of Myra, an important and rich port. Soon his practical sense and spiritual strength became famous throughout the region of Lycia and under his direction a large church was built by his congregation. Diocletian's persecutions against the increasing number of Christians suddenly became more intolerant and orders were received in Myra to imprison Nicholas for life. Refusing to escape, he waited in his full bishop's robes by the altar for the Roman soldiers to come and arrest him, and he did not flinch when he was forced to watch them destroy, stone by stone, the church he had so lovingly built.

After spending about eleven years as a slave in a salt mine in North Africa, he was freed by the new Emperor Constantine, the first Roman ruler to accept Christianity. Physically broken by the toil of the African years, but spiritually stronger than ever, he returned in 303 A.D. to Myra to resume his place as Bishop and rebuild the church which still stands today although at a lower level from that on which it was built. This is due to the formation of a sand bar which through the centuries ended by closing the mouth of the river, causing the silt which rushed down from the mountains in the spring to form a new stratum of land around the church.

The church is an imposing structure of harmonious proportions, with arched windows opening onto galleries. In one of the side aisles can still be seen the original marble coffin of St. Nicholas from which his remains were stolen in 1087 by enterprising Italian seamen who refused to allow their favourite saint to stay buried among infidels. The hole they made is of considerable size and one wonders how they managed to accomplish such a deed in only a few hours. St. Nicholas' bones today lie in Bari, in the imposing cathedral which bears his name. It was built by men who defied death to give him burial in a Christian land.

Throughout his life, Nicholas had a particular affinity for seamen and children and most of his miracles are in connection with them. There is a legend that his first Christmas gifts consisted of three purses filled with gold to three impoverished sisters who

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could find no husbands because of a lack of dowries. And although he believed that Christmas gifts should be anonymous, everyone in Lycia knew that the presents all the children received to celebrate the joyous day of Christ's birth came from him.

Curiously enough, some believe that pawnbrokers took on St. Nicholas as their patron saint and used as their emblem—you'll still find it today on many of their stores—three golden balls, symbolic of the golden purses. And in many of the paintings of St. Nicholas by the great masters—among others, Cimabue, Fra Angelico, Titian, painted him—he is represented holding three golden balls.

With the fall of the Roman Empire and the incursions of the Saracens who took over more and more territories in Asia Minor, Myra fell into complete decline. Today there are no traces of its once prosperous port, the sea having retired over a mile away. Now in this little agricultural town, camels, donkeys, sheep, and goats create about the only traffic in the few existing streets. The magnificent amphitheatre the Romans built in honey-coloured stone still stands intact at the foot of an imposing mountain, where classical tombs are hewn into the rock. It's not difficult to imagine Nicholas appearing in this theatre, filled to overflowing, to perform one of the miracles most often credited to him. Three officers, who had disobeyed the Roman governor and had allowed Nicholas and his followers to take half of the corn stacked away in the warehouses, had been condemned to be publicly executed in the amphitheatre. And just as the axe was about to fall, Nicholas appeared and insisted the Governor visit the warehouses before the men be executed. To the Governor's astonishment, in traditionally miraculous fashion, the warehouses were stocked to the ceiling with corn, and the three officers were reprieved.

Nicholas died shortly after the famous Ecumenical Council of Nicaea, which he is said to have attended along with the Emperor Constantine and all the bishops of the Christian world. His fame spread over Europe and he soon became one of the most loved saints of Germany and Holland. And it is the Dutch who transformed this Mediterranean saint into the energetic northern gift bearer in the red suit, calling him San Nicolaas, from which the American Santa Claus was derived when the Dutch colonists settled here. But, ironically, the towns of Patara and Myra, which owe much of their fame to him and which provided the background for his gallant deeds, ignore their most distinguished son.

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VOGUE'S 23RD PRIX DE PARIS

SECOND QUIZ

Based on the December, 1957, issue of Vogue
(Please limit size of entries to 8½ by 11 inches)

FASHION
(Answer *two* questions)

1. How do you shop for a suit, a winter coat, or an evening dress? What particular features do you look for in each?

2. If your school is coeducational, describe the clothes seen most often on men on your campus, and give your opinion of the trends.

3. Think of a new name for a lipstick-nailpolish colour. Plan an advertisement, and a display for a store window using this colour to introduce it to the public.

4. Plan a spring wardrobe that you would be able to use later for career needs, keeping in mind a limited budget.

FEATURE
(Answer *two* questions)

1. How is good taste developed? Include your definition of good taste.

2. Write four short descriptive paragraphs to accompany a photograph of an American woman prominent in the theatre, literature, medicine, and education.

3. For the "Americana" Issue—write and plan illustrations for a feature on "America—1998."

4. Plan a travel feature for a two-week vacation. Tell us why you chose that particular place, describe your means of transportation, discuss the wardrobe you would take.

The answers to this quiz are due January 10, 1958, and should be mailed to:

VOGUE'S PRIX DE PARIS DIRECTOR
420 Lexington Avenue, New York 17, N. Y.

SUN-COLOURED DRESSES

The following is a list of shops throughout the country where the Mollie Parnis dresses shown on pages 146-147 may be found.

Binghamton, N. Y.	Drazens
Canton, Ohio	Stern & Mann
Englewood, N. J.	Louise Franz
Fairfield, Conn.	The Dress Box
Ft. Lauderdale, Fla.	Burdine's
Harrisburg, Pa.	Mary Sachs
Kansas City, Mo.	Swansons
Lancaster, Pa.	Mary Sachs
Lexington, Ky.	Stewart Dry Goods
Louisville, Ky.	Stewart Dry Goods
Memphis, Tenn.	Frances Wright
Miami, Fla.	Burdine's
Miami Beach, Fla.	Burdine's
Minneapolis, Minn.	Dayton's
New Canaan, Conn.	The Dress Box
Ogden, Utah	Fred M. Nye
Pittsburgh, Pa.	Kaufmann's
Rochester, N. Y.	Jewett
Syracuse, N. Y.	Fah & Co.
Tulsa, Okla.	Seidenbach's
West Palm Beach, Fla.	Burdine's
Westport, Conn.	The Dress Box
Wilmington, Del.	Bird-Speakman





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Correction: Kennel Department

This is what started it all: Vogue's September 1 cover (see photograph 1), the caption for which misidentified the dog tucked under the mannequin's arm. In the caption we called the dog a Maltese, and were instantly reproved for it by dozens of readers, whose letters, telegrams, and cablegrams were perfectly charming generally—only a few of them trembling with rage. The dog was not a Maltese. A Maltese (see photograph 2) is almost always pure white in colour, and is an accepted member of the Toy Group, and, to quote at least one reader, is "the most delightful little fellow in the world."



1

However, a number of communications insisted further that that was no Maltese, that was my Sydney Silky. But it seems that even knowledgeable dog-owners can be confused about this breed, which does look rather like the dog of the cover photograph. A Silky (see 3) is probably a Yorkshire-Skye terrier blend; is quite rare here (a California correspondent informs us that there are exactly 148 in this country, while a New York reader claims that no more than 112 exist in the United States today; and both readers agree that he is "brave, loyal, sensitive but not nervous; the most perfect pet imaginable").



2

Also, it appears that the Sydney Silky may be somewhat or entirely related to a dog y-clept Australian Silky, but for all our probings on this subject, we're unable to find, and thus do our level best to help establish, so much as a hair's-breadth of difference between the Australian Silky and the Sydney Silky—and are having our troubles anyway, since the American Kennel Club has not yet given official recognition to any branch of the Silky group (if, indeed, it is a family that has branched out), on the grounds that standards are not yet established here. And, A.K.C. acceptance is somewhat involved in itself, since acceptance means, quite broadly, that ancestry has been satisfactorily established. In any case, we photographed an elegant (and quite bona fide or bona *fido*) Australian Silky for the October 15 Vogue, which, upon publication, brought forth more letters and telephone calls on the subject of the Australian Silky versus the Sydney Silky. But our caption was—and our afterthoughts remain—very firm on the prefix "Australian" in this instance, for the reason that it was on the owner's head—he considered "Australian" correct; had papers issued in Australia (which, incidentally, not only recognizes, but venerates the breed—and works it in such a manner as to exterminate the local need for rodent exterminators).



3

But to go back to our September 1 cover. The dog of the photograph is indeed not a Maltese, nor is it a Silky terrier, either A. or S. Instead, it is a Yorkshire terrier, "a tiny, purebred member of the Toy Group, averaging two to seven pounds, with a chameleon-like coat which matures from tan and black markings into tan head and steely blue body coat." It is a standard breed, recognized as such by the A.K.C.—and as a good deal more by its partisan owners, some of whom add the following, "A sharp little fellow, loyal, courageous, and remarkably hardy."... "Has beauty, personality, intelligence beyond compare."... "Has the distinction of being the only dog ever allowed in the Ritz in Boston."

We're delighted to publish this correction—which, according to Authorities (ourselves, at this point—thanks to our patiently instructive readers), *is* correct.



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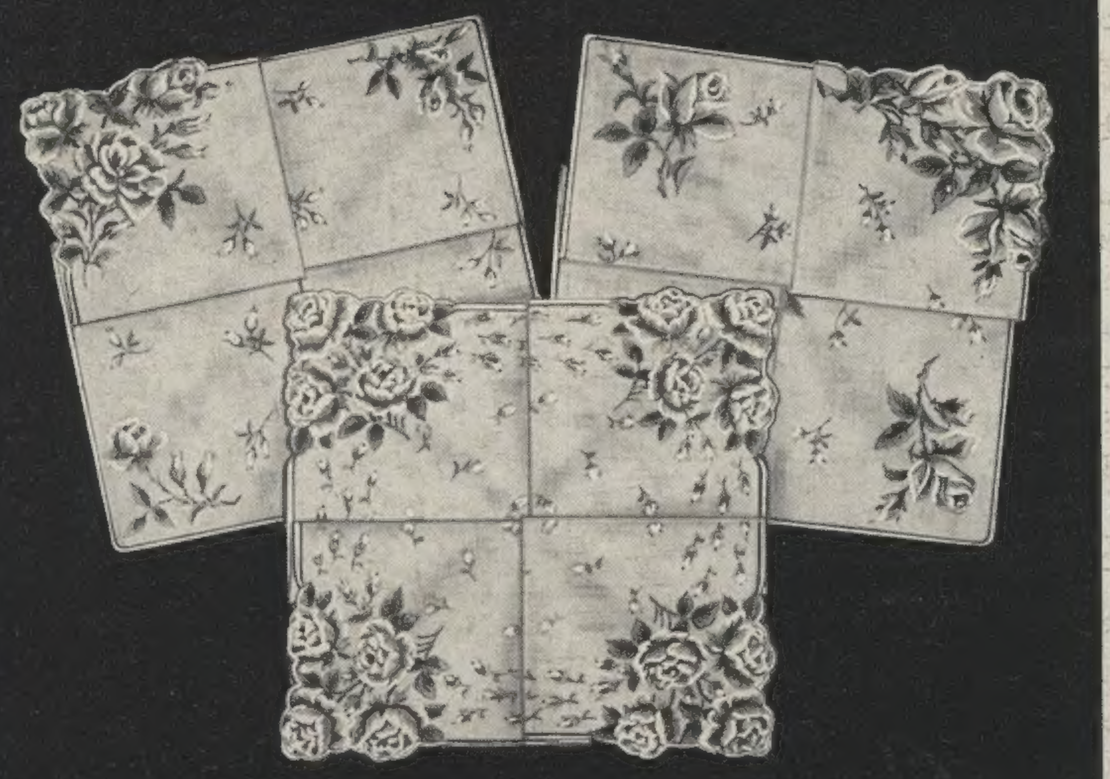
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BEAUTY REVIVERS

(Continued from page 109)

bow; draw an upward-and-outward lift at the corners of the mouth. It's a nice expression to take to a party. *Instant tension-eraser:* A yawning exercise (drop the chin, tuck it into the neck) helps to remove the look of tension and a set-jaw; rolling the head around limply in a series of complete circles helps to ease back-of-the-neck tension. *Quick décolletage improvement:* Where the neckline or backline of a dress dips down to reveal a not-particularly delicious tone of skin, the colour and general texture appear to improve rapidly this way. First, slather the skin with opaque leg make-up in the palest shade you can find; when this dries completely (approximately three minutes), buff with a terry-cloth towel, powder with colourless talcum powder, then buff again. It's a make-up with an un-tendency to rub off. *General refreshment, special delivery:* If unwinding is what you need, a tepid bath and five minutes of bed rest afterwards are, as always, a fine recipe. But since improved circulation almost always improves one's looks, a brisk shower might be better beauty advice in a time-pinch. For this, whip on a scented beauty oil, turn the shower on full force, and gradually adjust temperature to definite coolness. *Lasting make-up—on the double:* When you haven't time to accomplish a painstaking make-up, one way to see to it that your make-up adheres and clings through the evening unretouched is to look into make-up foundations fortified with Royal Jelly. Frances Denney has two: Fluid Cream and Over-Tone Cake Make-up, both meant to last for hours.

Now: it's doubtful that any woman would want—or need—to use all 15 beauty revivers named above, for one evening's looks. But the time-sequence ought to proceed somewhat this way, whatever the combination: begin with the coiffure; while the latter is setting, proceed to the masque; while the masque is working, apply eye lotion. Divide the remaining time between bath or shower, make-up, and dressing.

VOGUE PATTERNS

(Back views, sizes, yardages of the Patterns on pages 138-139)



Above, left: Chemise dress with straight back, sashed front, kimono sleeves. Vogue Pattern S-4849, Easy to Make, in sizes 10 to 18 (31 to 38). For size 14, you'll need 3 yards of 39″ fabric without nap. Price, $1. *Above, right:* Shaped chemise with half-sash, bow. Vogue Pattern 995, in sizes 10 to 18 (31 to 38). For size 14, 2¾ yards of 39″ fabric without nap. For sash and bow: ⅞ yard of contrasting 39″ fabric. Price, $2.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.

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